

THE DAŚARŪPA

A TREATISE ON HINDU DRAMATURGY

COLUMBIA UNIVERSITY
INDO-IRANIAN SERIES

EDITED BY

A V WILLIAMS JACKSON

PROFESSOR OF INDO-IRANIAN LANGUAGES,
IN COLUMBIA UNIVERSITY

VOLUME 7

New York
COLUMBIA UNIVERSITY PRESS
1912

All rights reserved

THE
DAŚARŪPA

A TREATISE ON HINDU DRAMATURGY

By DHANAMJAYA

NOW FIRST TRANSLATED FROM THE SANSKRIT
WITH THE TEXT AND AN INTRODUCTION AND NOTES

BY

GEORGE C. O. HAAS, A.M., PH D

SOME TIME FELLOW IN INDO-IRANIAN LANGUAGES
IN COLUMBIA UNIVERSITY



New York
COLUMBIA UNIVERSITY PRESS

1912

All rights r

PREFATORY NOTE

In the present volume an important treatise on the canons of dramatic composition in early India is published for the first time in an English translation, with the text, explanatory notes, and an introductory account of the author and his work. As a contribution to our knowledge of Hindu dramaturgy, I am glad to accord the book a place in the Indo-Iranian Series, particularly as it comes from one who has long been associated with me as a co-worker in the Oriental field.

A. V. WILLIAMS JACKSON.

PREFACE

The publication of the present volume, originally planned for 1909, has been delayed until now by various contingencies both unforeseen and unavoidable. While in some respects unfortunate, this delay has been of advantage in giving me opportunities for further investigation and enabling me to add considerably to my collection of comparative material.

For information regarding the plan and scope of the book I would refer the reader to pages xli-xlv of the Introduction. I take this opportunity, however, to emphasize the fact that the transliterated text of Dhananjaya's treatise has been included solely for the convenience of those using the book; with the exception of a few minor corrections and emendations it is the same as that originally published by Hall in 1865. It should be noted, furthermore, that I have not undertaken to present the comments of Dhanika except in a few special cases, the paragraphs headed 'Com' being devoted chiefly to recording the source of his numerous illustrative quotations. The limitations I have imposed on myself in the notes will be evident to the reader on inspection.

In deference to the wishes of the publishers I have refrained from using in the present volume the simpler English spellings recommended by the Simplified Spelling Board. I should have preferred to adopt them here, as I have done in my personal correspondence, because I believe that the use of the simpler forms in the publication of books and papers is one of the most effective means of furthering a change at once so necessary and so reasonable.

I am indebted to the librarians of the India Office and of the Deutsche Morgenländische Gesellschaft for their kindness in sending to Professor Jackson, for my use, a number of volumes that were not accessible in this country. It is a pleasure to acknowledge also the uniform courtesy of the publishers whose

patience must have been sorely taxed by the long course of publication, and of the printers, who have not only performed their part of the task in a highly creditable manner, but have shown the greatest forbearance with the unavoidable delays incident to the production of the book

My special thanks are due to Professor E. Washburn Hopkins for the use of his copy of the *Satsaiya* of Bihārī and for comments on certain difficult passages, to Professor Charles R. Lanman for placing at my disposal a rare version of the *Mahānātaka* and giving me suggestions regarding certain parts of my translation, and to Dr. Franklin Edgerton for material from an unpublished MS. of the *Vikramacarita*. I am sincerely grateful as well to Dr. Charles J. Ogden, who read the entire book in proof and gave me numerous welcome corrections and suggestions, and to Dr. Louis H. Gray, who carefully examined with me many difficult passages and whose broad scholarship has been helpful at all stages of the work. I wish to express also my appreciation of the help of two other friends, Miss Marie L. Weiss and Miss Jane Porter Williams, who have in various ways generously contributed to the successful completion of my task.

And I wish to record here, above all, some expression, however inadequate, of the debt of gratitude I owe to my friend and teacher, Professor A. V. Williams Jackson. His kindly interest in my work has never flagged since the day, now twelve years past, when I first took up the study of Sanskrit under his guidance, and, even amid the pressure of multifarious duties, he has always placed his time and energy ungrudgingly at my disposal. In the preparation of this book I have had throughout the benefit of his encouragement and his stimulating criticism, and it bears some evidence of his comments and suggestions on almost every page. My years of association with him at Columbia as pupil and as co-worker will always remain a precious memory.

GEORGE C. O. HAAS

July 28, 1912

CONTENTS

	PAGE
PREFATORY NOTE BY THE EDITOR OF THE SERIES	vi
PREFACE	vii
BIBLIOGRAPHY	xiii
CONSPPECTUS OF EDITIONS OF TEXTS	xiv
LIST OF ABBREVIATIONS AND SYMBOLS	xviii
INTRODUCTION	xxi
1. Concerning the Daśarūpa of Dhanamjaya	xxi
The author and his patron	xxi
Contemporaries of Dhanamjaya	xxiv
Scope and importance of the Daśarūpa	xxvi
Style and method of treatment	xxviii
Meters and metrical considerations	xxix
2. Concerning Dhanika's commentary on the Daśarūpa	xxxii
Authorship and date	xxxii
Character and value	xxxv
Dhanika's explanatory and illustrative quotations	xxxv
3. Concerning previous editions of the Daśarūpa	xxxix
Hall's edition	xxxix
Jivānanda Vidyāsāgara's edition	xl
Parab's edition	xli
4. Concerning the present edition	xli
Constitution of the text	xli
The numbering of sections	xlii
The translation	xliii
Extracts from the commentary of Dhanika	xliii
The notes in this volume	xliv

THE DAŚARŪPA: TEXT, TRANSLATION, EXTRACTS FROM THE COMMENTARY, AND NOTES:

BOOK ONE	I
Introductory remarks	2
Fundamental definitions	3

	PAGE
Pantomime and Dancing as accessories	4
Basis of classification of dramas	6
Subdivisions of the Subject-matter	6
Elements of the Plot	8
The five Stages of the Action	9
The five Junctures	11
The Opening and its subdivisions	12
The Progression and its subdivisions	15
The Development and its subdivisions	20
The Pause and its subdivisions	24
The Conclusion and its subdivisions	28
Sixfold application of the subdivisions	32
Twofold treatment of the Subject-matter	33
The five kinds of Intermediate Scene	33
Asides, Confidential Remarks, and the like	36
Conclusion of the First Book	38
 Book Two	 40
Characteristics of the Hero	40
The four types of Hero	40
The Hero as lover	42
Companions of the Hero	44
The Opponent of the Hero	45
Qualities of the Hero	45
The three kinds of Heroine	48
The Hero's wife as Heroine	49
A maiden or another's wife as Heroine	52
A courtesan as Heroine	53
Classification of Heroines according to their relations with the Hero	54
Messengers of the Heroine	58
The twenty natural graces of the Heroine	58
Assistants of the Hero when a king	65
Grouping of characters according to rank	67
The Gay Style of Procedure	67
The Grandiose Style of Procedure	70

CONTENTS

xi

	PAGE
The Horrific Style of Procedure	71
Other Styles of Procedure	73
Employment of the Styles of Procedure	74
Local characteristics of a drama	74
Language of the various characters	75
Prescribed modes of address	76
Conclusion of the Second Book	77
BOOK THREE	79
The Nāṭaka as the typical variety of drama	79
The beginning of a play	79
The Eloquent Style	81
The Introduction and its various forms	82
The subdivisions of the Vithī	84
Use of these introductory elements	88
Selection of the Principal Subject	89
Adaptation of the story	89
Arrangement of the dramatic structure	90
Appropriate arrangement of the beginning	90
Characteristics of an Act	91
The Sentiments and their uses	92
Actions not permitted on the stage	93
The contents of an Act	93
The number of Acts in the Nāṭaka	94
Description of the Prakarana	94
Description of the Nāṭikā	95
Description of the Bhāna	98
The forms of Gentle Dance	99
Description of the Prahasana	99
Description of the Dima	100
Description of the Vyāyoga	101
Description of the Samavakāra	102
Description of the Vithī	103
Description of the Utsrṣṭikāuka	104
Description of the Īhāmrga	104
Conclusion of the Third Book	105

	PAGE
BOOK FOUR	106
Sentiment and its production	106
Determinants and Consequents defined	106
A State defined	108
The Involuntary States	108
The thirty-three Transitory States	109
The Permanent States	124
Fourfold character of the Sentiments	127
Sentiment defined	129
The Erotic Sentiment	130
Varieties of the Erotic Sentiment	131
Privation and its stages	132
Separation and its varieties	134
Union and its characteristics	140
The Heroic Sentiment	141
The Odious Sentiment	141
The Furious Sentiment	142
The Comic Sentiment	143
The Marvelous Sentiment	145
The Terrible Sentiment	145
The Pathetic Sentiment	146
Various matters omitted in this work	147
Conclusion of the Fourth Book	148
Conclusion of the entire work	148
APPENDIX: Classification of the sixteen types of Heroine	149
ADDENDA	150
INDEX OF SANSKRIT TECHNICAL TERMS	151
GENERAL INDEX	159

BIBLIOGRAPHY

- Böhtlingk, Otto Zur Kritik und Erklärung verschiedener indischer Werke. 43 Daçarūpa In *Mélanges asiatiques* 7. 574-577.
- Cimmino, Francesco: L'uso delle didascalie nel dramma indiano In *Memorie della Reale Accademia di Archeologia, Lettere e Belle Arti*, 2 (1911), p. 131-205. (Published separately, with the same pagination, Napoli, 1912)
- Hall, Fitzedward. The Daśa-rūpa, or Hindu Canons of Dramaturgy, by Dhananjaya Calcutta, 1865 Preface, pages 1-39
- Kale, Moreshwara Rāmachandra The Sāhityasārasaṅgraha, being a treatise on Indian Poetics based on the works of Dandin, Dhananjaya, Mammata, Viśwanātha, Jagannātha, etc Part I Bombay, 1891
- Lévi, Sylvain: Le Théâtre indien Paris, 1890
- Regnaud, Paul La Rhétorique Sanskrite Paris, 1884
- Schmidt, Richard Beiträge zur indischen Erotik. Leipzig, 1902 (Second edition, Berlin, 1911)¹
- Trivedī, Kamalāśankara Prānaśankara: The Pratāparudrayaśo-bhūṣana of Vidyānātha. Bombay, 1909. Notes, pages 1-68

¹In spite of the date on the title-page this edition appeared in the autumn of 1910. It is not nearly so useful as the first edition, much of the Sanskrit original text being omitted, but I have added references to its pages throughout, for the convenience of scholars.

CONSPECTUS OF EDITIONS OF TEXTS

This list indicates the editions of Sanskrit and Prākṛit works to which the citations in this volume refer. Abbreviated designations are given in square brackets after the titles

- Agni-Purāṇa [AP]. Ed Rājendralāla Mitra Calcutta, 1879
(For reference to the ed of Tarkaratna and the tr of Dutt, add 1 to the chapter numbers after chapter 221)
- Anargharāghava of Murāri Ed Durgāprasād and Parab, 2d ed., Bombay, 1894
- Amaruśataka [Amaru]. Ed Simon. Kiel, 1893
- Alamkāra of Vāgbhata, see Vāgbhatālamkāra
- Alamkāraśekhara of Keśavamīśra. Ed Śivadatta and Parab, Bombay, 1895.
- Uttararāmacarita of Bhavabhūti [Uttararāma] Ed Ratnam Anar and Parab, Bombay, 1899
- Karpūramañjarī of Rājaśekhara. Ed Konow and Laumann, Cambridge, Mass., 1901 (Harvard Oriental Series, vol. 4).
- Kāmasūtra of Vātsyāyana Ed Durgāprasād, Bombay, 1891.
- Kāvyaṇṇakāśa of Maṇṇaṇṇa Ed Vāṇaṇṇāchārya, 2d ed., Bombay, 1901. (This work may be consulted also in the translation of Gangānātha Jhā, Benares, 1898, where the sections are correspondingly numbered.)
- Kāvyaṇṇapradīpa of Govinda Ed Durgāprasād and Parab, Bombay, 1891
- Kāvyaṇṇanusāṇa of Vāgbhata [Vāgbh Kāvyaṇ] Ed Śivadatta and Parab, Bombay, 1894
- Kāvyaṇṇanusāṇa of Hemacandra [Hem Kāvyaṇ] Ed Śivadatta and Parab, Bombay, 1901
- Kāvyaṇṇalamkāra of Rudrata [Rudr Kāvyaṇ]. Ed. Durgāprasād and Parab, Bombay, 1886
- Kirātārjunīya of Bhāravi Ed. Godabole and Parab, Bombay, 1885.
- Kumārasambhava of Kālidāsa. Ed. Pansīkar, Bombay, 1908

- Candrāloka of Jayadeva Ed Jivānanda Vidyāsāgara, 2d ed, Calcutta, 1906.
- Dhvanyāloka of Ānandavardhana Ed. Durgāprasād and Parab, Bombay, 1891 (This work may be consulted also in the translation of Jacobi, ZDMG 56-57)
- Navasāhasāṅkacarita of Padmāgupta (also called Parimala). Ed Vāmana Shāstrī Islāmpurkar, Bombay, 1895 (Bombay Sanskrit Series, no 53)
- Nāgīnanda of Harsadeva [Nāgān] Ed Brahme and Paranjape, Poona, 1893
- Nīṭīśataka of Bhaṭṭarhari [Nīṭīś] In *Bhaṭṭarhari-vivacitam śataka-nayam*, 2d ed, Bombay (Nirnaya Sāgara Press), 1891.
- Pratāparudrayaśobhāsana of Vidyānātha [Pratāpar]. Ed Trivedī, Bombay, 1909¹ (Bombay Sanskrit and Prākṛit Series, no 65)
- Prīyadarśikā of Harsadeva Ed Krishnamachari, Srirangam, 1906
- Rājāmāyana of Rājaśekhara Ed Govinda Deva Śāstrī, Benares, 1869
- Bhāratiyañyāyāśāstra [Bh]. Books 1-14, ed Grosset, Paris and Lyons, 1898, books 18, 19, 20, 24,² ed Hall, in *The Dasa-Rūpa*, Calcutta, 1865, p. 199-241, all other books are cited according to the edition of Śivadatta and Parab, Bombay, 1894 (Books 6 and 7 may be consulted also in Regnaud's *Rhétorique Sansskrite*, Paris, 1884, appendix, p. 1-42.)
- Bhāṣābhūṣana of Jaswant Singh Ed Grierson, in *The Satsaiya of Bihārī*, Calcutta, 1896, p. 23-135 (Hindī text)
- Bhojaprabandha of Ballāla Ed. Parab, 2d ed., Bombay, 1904
- Mahānāṭaka (also called Hanuman-nāṭaka) Ed Jivānanda Vidyāsāgara, 2d ed, Calcutta, 1890
- Mahāvīracarita of Bhavabhūti [Mahāvīra]. Ed Ratnam Aiyar, Rangachari, and Parab, Bombay, 1892.

¹The method of numbering sections in this publication is irregular and utterly impractical. The printer has made matters worse by omitting the section-numbers in many places. To facilitate reference I have frequently added page-numbers to the citations.

²The last of the four books edited by Hall, really book 24, bears the number 34 in his text.

Māgha-kāvya. see Śīsupālavadha.

Mālatīmādhava of Bhavabhūti [Mālatīm] Ed Telang, Bombay, 1892

Mālavikāgnimitra of Kālidāsa [Mālav] Ed Parab, Bombay, 1890

Mudrārāksasa of Viśākhadatta Ed Telang, 2d ed., Bombay, 1893 (Bombay Sanskrit Series, no 27). Reference is made also to the edition of Kale, Bombay, 1900

Mrcchakatika of Śūdraka [Mrcch.]. Ed Parab, Bombay, 1900

Meghadūta of Kālidāsa Ed Parab, 5th ed., Bombay, 1902

Raghuvamśa of Kālidāsa Ed Parab, 4th ed., Bombay, 1892

Ratirahasya of Harihara (said to form part of a work entitled Śrngāradīpikā or Śrngārabhedapradīpa) ¹ Ed Schmidt ZDMG 57 (1903), p 705-739

Ratnāvalī of Harsadeva [Ratn] Ed Parab, Bombay, 1895

Rasagangādhara of Jagannātha [Rasagang] Ed Durgāprasād and Parab, Bombay, 1888

Rasataranginī of Bhānudatta [Rasata] Ed Regnaud, in his *Rhétorique Sanskrite*, Paris, 1884, appendix, p. 43-70.

Rasamañjarī of Bhānudatta. Ed Tailānga, Benares, 1904 (Benares Sanskrit Series).

Rasaratnahāra of Śivarāma Tripāthi [Rasaratn] Published in *Kāvya-mālā*, part 6, Bombay, 1890, p 118-143

Vāgbhatālamkāra of Vāgbhata [Vāgbhatāl] Ed Śivadatta and Parab, Bombay, 1895

Vikramorvaśī of Kālidāsa. Ed Parab and Telang, Bombay, 1888.

Viddhaśālabhañjikā of Rājaśekhara Ed. Arte, Poona, 1886.

Venisamhāra of Nārāyaṇa Bhatta [Venī]. Ed Parab and Mād-gāvkar, Bombay, 1898

Vairāgyaśataka of Bhartrhari [Vairāgyaś]. In *Bhartrhari-vracitaṃ śatakatrāyam*, 2d ed., Bombay (Nirnaya Sāgara Press), 1891

¹ With reference to the name of this treatise, cf Leumann, ZDMG, 58 (1904), p 203 'Was zunächst den Titel betrifft so sprechen wir besser von Ratirahasya als von Śrngāradīpikā, denn einstweilen ist eben nur die Ratirahasya-Partie der Śrngāradīpikā—und selbst sie vielleicht nicht vollständig—zur Hand' Cf in general Schmidt, *Beiträge zur indischen Erotik*, 2d ed., Berlin, 1911, p 72

- Sakuntalā of Kālidāsa Ed Godabole and Parab, 3d ed, Bombay, 1891
- Sāṅgadhārapaddhati [Śārng] Ed. Peterson (vol 1, text, no more published), Bombay, 1888 (Bombay Sanskrit Series, no 37)
- Śiśupālavadha of Māgha [Māgha] Ed Durgāprasād and Śivadatta, 4th ed, Bombay, 1905
- Śrngāratilaka of Rudrāta [Rudr Śrng] Ed. Pischel, Kiel, 1886 (This work may be consulted also in *Kāvya-mālā*, part 3, Bombay, 1887, p 111-152.)
- Śrngāratilaka (attributed to Kālidāsa). Ed Haeblerlin, in his *Kāvya-saṅgraha a Sanscrit anthology*, Calcutta, 1847, p 14-17
- Śrngāradīpikā of Harihara, see Ratirahasya
- Śrngāraśataka of Bhartṛhari [Śrngāraś] In *Bhartṛhari-viracitam śatakavāyam*, 2d ed, Bombay (Nirnaya Sāgara Press), 1891
- Sarasvatīkanthābharana of Bhōjarāja [Sarasv.]. Ed Jivānanda Vidyāsāgara, 2d ed, Calcutta, 1894. Reference is made also to the edition of Borooah [ed B], Calcutta, 1883²
- Sāhityakaumudī of Vidyābhūṣana Ed Śivadatta and Parab, Bombay, 1897.
- Sāhityadarpana of Viśvanātha Kavirāja [SD] Ed Roci, Calcutta, 1851. T. Ballantyne and Mitra, Calcutta, 1875 (Bibliotheca Indica) Occasional reference is made also to the edition of Dviveda and Parab, Bombay, 1902
- Sāhityasāra of Acyutaśarma (or Acyutarāya) Bombay (Nirnaya Sāgara Press), 1906
- Subhāsitāvalī of Vallabhadeva Ed. Peterson and Durgāprasāda, Bombay, 1886 (Bombay Sanskrit Series, no 31)
- Hanuman-nāṭaka, see Mahānāṭaka.
- Hālasaptāśatī [Hāla] Ed Weber, *Das Saptāśatakam des Hāla*, Leipzig, 1881.

²The title of this work is as follows Vamana Kavyalamkāra Sutravṛtti, Vagbhata Alankāra, and Sarasvatīkanthābharana Edited by Anundoram Borooah With a few notes and extracts from old commentaries Calcutta, 1883

LIST OF ABBREVIATIONS AND SYMBOLS

AP.	= Agni-Purāna
B.	= Anundoram Borooah (editor of the <i>Sarasvatī-kanthābharana</i>)
BB.	= Bezzenberger's <i>Beitrage</i>
Bh.	= Bhāratīya-nāṭyaśāstra.
BR	= Bohtlingk and Roth's <i>Sanskrit-Wörterbuch</i> , 7 volumes, St. Petersburg, 1855-1875
com	= commentary, commentator.
DR	= Daśarūpa
ed.	= edited by, edition.
Ep. Ind	= Epigraphia Indica
ex	= example
H	= text of the Daśarūpa in Hall's edition
Hall	= Hall's edition of the Daśarūpa, Calcutta, 1805
Hem. Kāvyañ.	= Hemacandra's Kāvyañuśāsana
Ind. Ant.	= The Indian Antiquary.
JAOS	= Journal of the American Oriental Society
JRAS.	= Journal of the Royal Asiatic Society
Lévi	= Lévi's <i>Théâtre indien</i> , Paris, 1800.
Mahāvīra	= Bhavabhūti's Mahāvīracarita
Mālatīm	= Bhavabhūti's Mālatīmādhava
Mālav	= Kālidāsa's Mālavikāgnimitra
Mrcch	= Śūdraka's Mrcchakatika
Nāgāñ.	= Harsadeva's Nāgānanda.
P	= text of the Daśarūpa in Parab's edition
Pratāpar	= Vidyānātha's Pratāparudrayaśobhāṣaṇa.
Rasagañg	= Jagannātha's Rasagañgādhara
Rasaratn	= Śivarāma Tripāthi's Rasaratnadhāra
Rasatar.	= Bhānūdatta's Rasataranginī
Ratn	= Harsadeva's Ratnāvalī.

Regnaud	= Regnaud's <i>Rhétorique Sanskrite</i> , Paris, 1884
Rudr Kāvyaḷ.	= Rudrata's Kāvyaḷamkāra
Rudr Śṛṅg	= Rudrata's Śṛṅgāratilaka
Sarasv.	= Bhojarāja's Sarasvatīkanthābharana
Śārng	= Śārngadharapaddhati.
Sb	= Sitzungsberichte
Schmidt	= Schmidt's <i>Beitrage zur indischen Erotik</i> , Leipzig, 1902, 2d edition, Berlin, 1911 (actually published in 1910)
SD.	= Viśvanātha Kaviṛāja's Sāhityadarpana
Skm	= Śrīdharadāsa's Saduktikarmāmṛta (see Aufrecht, ZDMG 36)
Spr.	= Bohtlingk's <i>Indische Spruche</i> , 2d edition, St Petersburg, 1870-1873
tr	= translated by, translation
Uttarārma	= Bhavabhūti's Uttarārāmcarita
V	= text of the Daśarūpa in Vidyāsāgara's edition
v	= verse, metrical portion.
Vāgbhatāl	= Vāgbhatālamkāra
Vāgbh Kāvyaṇ	= Vāgbhaṭa's Kāvyaṇuśāsana
Venī	= Nārāyaṇa Bhatta's Venīśamhāra
WZKM	= Wiener Zeitschrift für die Kunde des Morgenlandes.
ZDMG	= Zeitschrift der Deutschen Morgenländischen Gesellschaft

° indicates the omission of the preceding or following part of a word or stanza

|| indicates parallel or identical passages in other Hindu works, chiefly dramaturgic and rhetorical

INTRODUCTION

I CONCERNING THE DAŚARŪPA OF DHANAMJAYA

The author and his patron. The Daśarūpa,¹ or Treatise on the Ten Forms of Drama, one of the most important works on Hindu dramaturgy, was composed by Dhanamjaya, son of Viṣṇu, in Mālava in the last quarter of the tenth century A.D., during the reign of Vākpatināja II, or Muñja.² The monarch's name is given by Dhanamjaya in his concluding stanza (DR. 4. 91), where he states that his 'intelligence was derived from discourse with the sovereign lord Muñja.' This ruler, who had a great variety of names or epithets (Muñja, Vākpati, Utpalarāja, Amoghavarṣa, Prthivīvallabha, Śīvallabha),³ was the seventh

¹ The name appears as *Dasarūpa* or, more frequently, as *Daśarūpaka*, with the suffix *-ka*. For the shorter form, which I use throughout in referring to the work, we have, as Hall observed (p. 4, notes), the warrant of Dhanamjaya himself in his concluding lines (4. 91), as well as the 'implied support of Dhanika,' who gave his commentary the title *Daśarūpāvaloka*. Cf. also the parallel forms *Daśarūpa-nkā* and *Daśarūpaka-nkā* noted as names of another commentary by Aufrecht, *Cat. Cod. Or. Ind.* p. 135 b.

² See Buhler (and Zachariae), 'Ueber das Navasāhasāṅkacarita des Padmagupta oder Parṇaśa, in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 620-625 (= English translation, *Ind. Ant.* 36. 168-170). The last (15th) section of the first prakāśa of Merutunga's Prabandhacintāmaṇi (completed April 1306) is devoted to an account of Muñja, see the translation by Tawney, Calcutta, 1901 (Bibl. Indica In'ca) p. 30-36. Muñja is mentioned by Śaṅkha in his *Rajendrakarmapu* 2, v. 7 (Aufrecht, *Catalogus Catalogorum* 1. 460 b. For description, reading, and translation by Mr. J. V. Vaidya, see *Ar. Indol.*

rāja of the Paramāra dynasty of Mālava¹. He came to the throne in 974 A.D., succeeding his father Siyaka, and held sway until about 995,² when he was defeated, taken captive, and executed by the neighboring Cālukya king Tailapa II (or Taila), whom he had, according to the author Merutunga, conquered in six previous campaigns.⁴

Muñja was not only an intrepid warrior, but a poet³ and patron of letters as well. Padmagupta, the author of the *Navasāhasāṅkacarita*, twice calls the king a 'friend of poets'⁵ and states that it was because of royal favor that he, too, was able to 'wander along the path trod by the master-poets'.⁷ The lexicographer Hala-yudha also, in commenting on the metrical treatise of Pīṅgala, includes stanzas in praise of Muñja's liberality.⁶ Furthermore

¹ For inscriptions regarding this dynasty see *Ep. Ind.* 1 222-238, 2 180-195. Cf. Bühler, *op. cit.* p. 603-630, Fleet, 'The Dynasties of the Kanarese Districts,' 2d ed. p. 432, in *Bombay Gazetteer*, 1 (1896), pt. 2, Bhandarkar, 'Early History of the Dekkan,' *ibid.* p. 214.

² On the date see Bühler, *op. cit.* p. 624-625.

³ Muñja's execution is attested by Cālukya inscriptions; see *Ind. Ant.* 12 270, 16 18, 23, 21 167-168, *Ep. Ind.* 2 212-221. Cf. Kuelhorn *Ep. Ind.* 2 214-215.

⁴ Bühler (*op. cit.* p. 623) gives the text as follows: *śopathadānapūrra kam mīdāya tam purā śodhā nuñtam ity avajñatayā pāyann atīkrapasāt tam saritam uttīrya skandhāvājam nīveśayām āsa*. Cf. Prābandhacintamani, tr. Tawney, Calcutta, 1901, p. 33. Bühler inadvertently translated *śodhā* as 'sechzehnmal,' and this mistake has been perpetuated by him, *Ep. Ind.* 1 227, and by Vincent Smith, *Early History of India*, p. 317, 328 (2d ed. p. 365, 389). — On Muñja's military exploits see Bühler, *Ep. Ind.* 1 227-228. His defeat by Bahrāja, a Cāhuvāra chief, is mentioned in an inscription of about 1262 A.D., see *Ep. Ind.* 9 71. — For the legendary account of Muñja, as given in the *Bhojaprabandha*, see Lassen, *Indische Alterthumskunde*, 3 (Leipzig, 1858), p. 837-841.

⁵ Muñja, the author of the *Gaudavaho*, lived early in the eighth century, under King Yaśovarman. Peterson's identification of him with the Paramāra ruler Muñja-Vākpati (*Subhāsitāvali*, p. 115) is erroneous. A similar mistake is found in *Kāvyamālā*, part I (2d ed., Bombay, 1893), p. 131, where one of the editors assigns to Utpalārāja (= Muñja) the authorship of the *Pratyabhijñānśāstra*, a work composed by a Śaivite guru named Utpaladeva, who lived about 930 A.D.

⁶ *Navasāh.* I. 8. *kaṇḍāṇḍhara*, II. 93. *kaṇḍāṇḍhara*.

⁷ *Navasāh.* I. 7. The text is given below, p. xxvi, note 1.

⁸ For the text of one of them see p. xxv, note 7 below.

Dhanika, poet and commentator, held an official position at the court¹; Dhanamjaya claims, as we have seen, to have profited by conversations with his august ruler; and the work of other authors, to be mentioned below, bears added witness to the literary activity during his reign. Some indication that Muñja himself was regarded as a poet² is to be found in the fact that Merutunga depicts the captive king as versifying his plaints³. That he actually was a writer of verse, however, is clearly established by quotations of some of his lines by later writers and in anthologies. One of his stanzas, for example, is twice quoted by Dhanika in his commentary on the Daśarūpa, the author being given in the one case as 'Śrī-Vākpatirājadeva' and in the other as 'Śrī-Muñja'⁴. Another stanza is reproduced by the late Paramāra king Arjunavarman (who ruled early in the thirteenth century) in his Rasikasamjivani, a commentary on the Amaruśataka, with the statement that it was composed by 'our ancestor Muñja, whose other name was Vākpatirāja.'⁵ The poet Ksemendra (fl. 1037-1066 A.D.) quotes three different stanzas by 'Śrīmad-Utpalarāja,' in as many of his works⁶. Two of these, found respectively in the Suvṛttatilaka and the Kavikanthābharana, are not otherwise known, the third, a well-known stanza beginning *ahau vā hāre vā*, recurs in one of the Centuries attributed to Bhartrhari, where it is probably to be

¹ Cf. page xxxii, below.

² In connection with Muñja's literary inclinations it is of interest to note that his nephew, Bhojadeva, was the reputed author of the Sarasvatikanthābharana, a rhetorical work of some importance (often referred to in my notes). Muñja is mentioned in one of its stanzas (I 83, p. 60).

³ Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 34-35. — Verses are attributed to Muñja also in Ballāla's Bhojaprabandha. For a list of these and a record of their recurrences in other works see Oster, *Die Rezensionen des Bhojaprabandha*, Darmstadt, 1911, p. 24 (dissertation).

⁴ See the com. on DR. 4 66, 67. On Muñja's various names and epithets see above, p. xxi.

⁵ His words are *asmadpūrvajasya Vākpatirājāpuranāmno Muñjadevasya*. See Amaruśataka, ed. Durgāprasād and Parab, Bombay, 1889, p. 23.

⁶ Suvṛttatilaka 2 6 (*Kāvya-mālā* part 2, ed. Durgāprasād and Parab, Bombay, 1886, p. 37). Kavikanthābharana 2 1 (*Kāvya-mālā* pt. 4, 1887, p. 5). Aucityav cāracarā 6 (*Kāvya-mālā* pt. 4 ed. 893, p. 3).

regarded as an interpolation¹ Vallabhadēva included this same stanza and one other in his anthology,² and two further specimens of the royal author's verses are found in the *Sārngadhātāpādāhāt* (c 1363 A.D.)³

Contemporaries of Dhanamjaya. Concerning Dhanamjaya⁴ himself nothing is known save his authorship of the *Daśarūpa* and his relations with King Muñja, aside from the fact that a stanza attributed to him is included in Śrīdharadāsa's anthology, the *Saduktikarnāmṛta*⁵ Some idea of the literary atmosphere in which he lived, however, can be obtained from a consideration of the other writers that flourished in Mālava at this time. Foremost to command our attention is Dhanika, son of Visnu who not only wrote poetry in Sanskrit and in Prakrit, but also prepared the current commentary on the *Daśarūpa*. He and his commentary will be specially referred to below, in the second part of this Introduction. Next may be mentioned the lexicographer and poet Dhanapāla, son of Sarvadeva, who lived at Dhārā,⁶ the Mālava capital, under Vākpati and his predecessor Siyaka.⁷ He was the author of the *Pāyalaecchī*, a Prakrit vocabu-

¹ *Vairāgyaśataka* 40 (= Spī 844). In *Sārng*, where this stanza also occurs (4102), it is attributed to Dhartihari.

² *Subhāsitāvalī* 3413, 3414. The author is given as 'Sūri-Haradeva-tmaja-Vākpati'.

³ *Sārng* 126 (by 'Vākpatirāja'), 1017 (by 'Utpalārāja'). — According to Aufrecht, *Catalogus Catalogorum*, i 64 b, Utpalārāja is mentioned and quoted also in the *Saduktikarnāmṛta* of Śrīdharadāsa. (But I find no mention of this at ZDMG 36, 557, in Aufrecht's article on Skm.)

⁴ On a different (and probably later) Dhanamjaya, who was the son of Vasudeva and who wrote a *kāvya* called *Dvīsandhāna*, or *Rāghava-pandaviya*, as well as a brief lexicographical work entitled *Nāmanāl*, see Zachariae, 'Die indischen Wörterbücher (Kośa),' in *Grundriss der indo-arischen Philologie*, i 3 B p 27-28 (Strassburg, 1897).

⁵ *Slm.* 3 211, cf. Aufrecht, ZDMG 36 (1882), p 533-534.

⁶ See *Pāyalaecchī* 277.

⁷ Merutunga mentions both Dhanapāla and his brother Sobhanamuni, see *Prabandhacintāmaṇi*, tr. Tawney, Calcutta, 1901, p 52-62. He erroneously places them both at the court of Bhoja, either by inadvertence or to add greater luster to that monarch's entourage, cf. Bühler, *Blk* 4 (1878), p 73-75. Dhanapāla is mentioned also by Śāntasūtri in his *Tra*

lary, completed in 972-973 A.D.,¹ and, after his conversion to Jainism, of the *Rṣabhapañcāśikā*, fifty verses in Prākṛit in honor of Rṣabha, the first prophet of the Jains. A work named *Tilakamañjarī* is also ascribed to him.² Dhanapāla's younger brother, Śobhanamuni, who was an ardent Jain and is said to have converted his brother to his religious belief after prolonged efforts, was also one of the literary men of this time, having composed the *Śobhanastutayas*, also called *Caturvimśatikā*, a work on which Dhanapāla later prepared a commentary.³ Another contemporary writer, Bhaṭṭa Halāyudha, who probably spent the latter part of his life in Mālava, is known to have been the author of three technical works.⁴ Presumably the oldest of these is a lexicographical compendium, the *Abhidhānaratnamālā*,⁵ the *Kavirahasya* was written about the year 950 at Mānyakheta at the court of King Kṛṣṇarāja III⁶, and the *Mrtasamjīvanī*, a commentary on the *Pingalachandahsūtra*, was prepared considerably later at Dhārā at the court of King Muñja, whose liberality is appreciatively referred to in some of the stanzas.⁷ The poet *Padmagupta* (also called *Parimala*),

bhava-kacārīta. On both Dhanapāla and Śobhanamuni see Buhler, *Sb Akad Wien*, 99 (1882), p. 568-572.

¹ The text of the *Pāyālacchī* has been published by Buhler, *BB* 4 (1878), p. 70-166. On the date of completion of this work see *ibid* p. 71.

² The text of the *Tilakamañjarī*, ed. by Bhavadattī Sāstrī and Parābh, was published at Bombay in 1903 (*Kāvya-mālā* series no. 85).

The text of Śobhana's work has been edited by Jacoby, *ZDMG* 32 (1878), p. 509-534. On the com. see Buhler, *Sb Akad Wien*, 99 (1882), p. 570-572.

³ On Halāyudha see Heller, *Halāyudha's Kavirahasya*, Göttingen, 1894, p. 20-32 (dissertation).

⁴ Cf. Zachariae, *Die indischen Wörterbücher (Kośa)*, in *Grundriss der indo-arischen Philologie*, I 3 p, p. 26 (Strassburg, 1897). The text has been edited by Aufrecht, London, 1861.

⁵ Published by Heller, *Halāyudha's Kavirahasya*, in *beiden Rezensionen herausgegeben*, Greifswald, 1900.

⁶ This commentary has been printed with Pingala's *Sūtras* in the editions of Viśvanātha Śāstrī, Calcutta, 1874 (*Bibl. Ind.*), and of Kedāra-nātha and Panashkar, P. mās 1908 (*Kāvya-mālā* series no. 91). One

son of Mrgāṅkagupta, found favor, as was mentioned above, with Vākpatirāja and later with his successor Śmṛhurāja, at whose direction he wrote the Navasāhasāṅkacāṇṭa, a mahākāvya in glorification of the sovereign¹ Dhanika quotes one of his stanzas in his commentary on the Daśarūpa² To this same period belongs also the Jain author Amitagatī, who finished his Subhāsitasarūdoha, or Subhāsitaratnasarūdoha, in 903 A.D. in the reign of Muṇja³ Another work of his, entitled Dharmaparīkṣā, was written in the year 1014⁴

Scope and importance of the Daśarūpa In the Daśarūpa Dhananjaya presents, in the form of a brief manual, the rules of the references to Muṇja-Vākpati (for a list of which see Weber, *Indische Studien*, 8 193-4) is as follows (4 20).—

*sa jayati Vākpatirājah sakalāsthimanorathakakalpatanah
pratyarthibhūtāpāthirataksmīthaharīśarūḍulalitah*

Peterson, *Subhāsītāvalī*, Bombay, 1886, p. 115, states that this verse is quoted in the Daśarūpāvaloka but I do not find it in the printed text.

¹See Bühler and Zachariae, 'Ueber das Navasāhasāṅkacāṇṭa des Padmagupta oder Paṇmala' in *Sh der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 583-630 (English translation of this article, *Ind. Ant.* 36 149-172) The text has been published by Vamanā Śāstrī Islāmpurkar, Bombay, 1895 Padmagupta's chief reference to his royal patrons is as follows (Navasāh. 1 7, 8).—

*Sarasvatīkalpalatāyikakendram
vandāmahe Vākpatirājadevan
yasya prasādād aṣyam aṣy ananya-
karṇūḍīśāstrīḥ pathi samcārāmah.*

*divam yiyāsura mama rūci mudrām
adatta yām Vākpatirājadevāh
īasyānujanmā karṇūḍīśāstrīḥ
bhūnatti tām sampratī Śmṛhurājah*

²See the commentary on DR 2 65.

³Cf. Kiehnorn, *Ind. Ant.* 19 361, Hertel, WZKM 17 105-134 The text of this work has been published by Schmidt and Hertel in ZDMG, vols. 59 and 61, and also by Bhavadatta Śāstrī and Parab, Bombay, 1903 (*Kāvya-mālā* series, no. 82)

⁴On this work see Mironow, *Die Dharmaparīkṣā des Amitagatī*, Leipzig, 1903 (dissertation)

of dramatic composition originally laid down in the great compendium of Hindu dramatic science, the *Bhāratīyanāṭyaśāstra*. That monumental work, although regarded as authoritative and even invested by tradition with the character of semidivine revelation, was altogether too cumbersome for ordinary use and had the additional disadvantages of diffuse style and a somewhat unsystematic arrangement. From the point of view of the dramatist, particularly, it was unsatisfactory, since the purely dramaturgic portions were submerged, so to speak, in a mass of histrionic and general prescriptions. The author of the *Daśarūpa* accordingly aims, as he himself says, to restate the principles of dramaturgy in more concise and systematic form¹. He not only professes great reverence for the rules of Bharata,² but actually adheres for the most part to the terminology and definitions attributed to the venerated sage. Dhanamjaya has a somewhat different classification of heroines (DR 2 24), and in his treatment of the Erotic Sentiment (DR 4 58, etc.) he introduces a new distinction (which, it may be noted in passing, apparently found no favor, for it is ignored by all the later authorities). At 3 48, after quoting (though without indication of source) part of the definition of the *nāṭikā* given in Bh., he ventures to modify it in the direction of greater latitude. The other variations between the two works are not of any special significance and are few in number.

The excellence of Dhanamjaya's presentation and its convenient form gave the *Daśarūpa* a prominence that it has retained to the present day. As a compact exposition of the dicta of the *Bhāratīyanāṭyaśāstra*, it largely superseded that work, manuscripts of which are consequently extremely rare, and it so completely supplanted such dramaturgic treatises as existed previous

¹ Cf. DR 1 4 d *kim ut prajñānācānayaḥ lakṣaṇam samksīpāmi*

Cf. DR 1 4 c *pratīpadam apāram lakṣma kah kartum iṣṭe*

The chief points to be noted, with the sections of DR concerned, are variations in terminology 1 31, 70, 80, 96, 107, 120, 2 80, 86, divergencies in definition 1 41, 48, 50, 102, difference in term and definition, 1 85 92 omission of a term in DR 1 80. See my notes on these sections

to its time, that it is, with the sole exception of the Bh., the oldest extant work in its field

Its importance in the eyes of Indian students of the drama is further attested by the numerous citations of its rules and allusions to them in later rhetorical and dramatic treatises and in the native commentaries on Hindu plays. In the *Pratāparudrīya* for example, we find ten quotations from the *Daśarūpa*,¹ the source being indicated in all but one of the cases, three other passages, also ascribed to the *Daśarūpa*, are not to be found in our text.² The *Sāhityadarpana*, furthermore, not only refers to the *Daśarūpa*³ and criticizes some of its statements,⁴ but bases its treatment of dramaturgy to a great extent on Dhananjaya's work and repeats verbatim or with minor variations a large number of its sections. A similar dependence on the *Daśarūpa* and recognition of its value is found also in other dramatic treatises.

Style and method of treatment. In style the *Daśarūpa* differs very largely from the *Bhāratīyanātyaśāstra* (upon which, as stated above, it is professedly based). The latter is very diffuse, abounds in transitional and introductory formulas,⁵ and often uses stock phrases to fill incomplete lines.⁶ The *Daśarūpa*, on the other hand, is extremely condensed and avoids all formulae 'padding' except where it is absolutely required by the meter.⁷ In many cases, however, brevity is attained at the expense of clearness, and not a few definitions would be absolutely obscure except for the help to be derived from the commentary and the

¹ The passages quoted are: DR 1 11, 15, 23 a, 27 a, 28 b, 31, 30 115 b, 3 4, 4 1. (DR 1 115 b is quoted at *Pratāpar* 3, 35, p. 124, for the others see my notes on the various sections.) DR 15 is mentioned also at *Pratāpar* 3, p. 131.

² *Pratāpar* 2, p. 46, 4 p. 221, 4 p. 228. For another pseudo-DR rule see the com. on *Anaigharāghava*, p. 7 (cf. Lévi, pt. 2, p. 4, 24).

³ See my notes on DR 1 50, 55. DR 3 37 is quoted, as by Dhanika, at SD. 316.

⁴ Regarding these criticisms see my notes on DR 2 70, 71.

⁵ Cf. Bh. 18. 3 b, 18 40, et passim.

⁶ Cf. Bh. 18 112 b, 19. 83, 84, et passim.

⁷ For examples of the occasional use of transitional phrases see DR 1 38 (*atha lakṣanam*), 1 67 (*lakṣanam ca pramāṇaṇi*).

parallel passages that are to be found in other dramaturgic and rhetorical treatises. This is especially the case where only a single word is used to explain the meaning of a technical term, as often happens in Book 1, in the treatment of dramatic structure¹.

In his definitions of technical terms, Dhananjaya occasionally resorts to etymological explanations, on the supposition that the root of a word or its component parts will give a satisfactory idea of its meaning and application². As a typical example, and one which shows the method at its best, may be cited the treatment of the word *ādhikārika* in 1. 19. Analytic in character is the definition of the term *vyabhicārin* (4. 8)—

viśesād ābhi mukhyena caranto vy-abhi-cāriṇaḥ—

in which the author attempts to indicate the force of each of the components by a separate explanatory word. Other examples of etymologic interpretation are found at 1. 9, 20, 81, 126, 2. 44.

The Hindu fondness for minute and often futile classification and subdivision is in evidence throughout the work, but is best exemplified in the treatment of the Eiotic Sentiment (4. 56-78) and also of the types of heroine (2. 24-35), the classification of which is shown by a diagram on page 149. Dhananjaya fortunately refrains from foolish computation (so often found in later treatises) as to the theoretically possible number of types of hero and heroine, but his commentator makes up for the deficiency in the former case.³

Meters and metrical considerations. The Daśarūpa is composed for the most part in the ordinary śloka meter regularly found in treatises of this kind. Eighteen stanzas, however, including the last section in each book, are written in other meters. A list of these is here given in the order of their occurrence

¹ Cf. DR. 1. 61, 68, etc.

² Such explanations are frequently met with in the Upanisads; cf. for example, Brhad-Araṇyaka Up. 1. 2. 7, 1. 3. 22, 23, 1. 4. 1, Chândogya Up. 1. 2. 10-12.

³ See my notes on DR. 2. 45.

⁴ Cf. DR. 2. 11. com.

1. 3	āryā	4 44	ūyā
4	sragdharā	57	indravajrā (6 lines)
6	indravajrā	79	vasantatilaka
129	vasantatilaka	86	Śārdūlavikīṭita
2 105	upajāti	81	Śārdūlavikīṭita
3 65	vasantatilaka	83	āryā (2 stanzas)
4 9	sragdharā	90	vasantatilaka
15	āryā	91	indravajrā
35	sragdharā		

One of these stanzas (4 9), a veritable metrical *tour de force*, embodies in its four lines, without extraneous matter of any kind, the names of the thirty-three Transitory States. The second āryā stanza at 4 83 is defective in all previous editions, lacking one syllabic instant in the second half of the first line. As indicated in the notes on that section, I have remedied this by a very simple emendation of the text.

As might well be expected, Dhanañjaya has to resort to a number of expedients to round out his lines or to obtain the needful succession of light and heavy syllables. Perhaps the most natural of these, the use of 'verse-fillers,' is much less frequent in the Daśarūpa than in other works of this kind, because of the compact arrangement of the material. Instances, however, occur here and there, cf. 1 27 (*ākhyā*); 2 49 b (*tatha*), etc. Transitional phrases (such as *atha laksanam*), which occur in the Bhāratīyanāṭyaśāstra with almost unfailling regularity, are similarly but little employed, the two chief cases being at 1. 38 and 1 67. Great advantage in versification is gained also by the alternation of such verbs and verbal forms as *syāt*, *bhaviṣyati*, *syate*, *smṛta*, *mata*, and *parīkṛta*. Another device, which is especially helpful in the metrical adjustment of enumerations and lists of technical terms, is the arbitrary grouping of words into copulative compounds. The most conspicuous example of this is undoubtedly the sragdharā stanza at 4 9; others may be found at 1. 38 c, 67, 82, 97; 2 15, 83 b; 3. 13, 4. 81 d.

To metrical exigencies also must be attributed the use of a large number of dramatic terms in varying forms, as well as the

occasional substitution of the synonymous word for the term regularly employed. These variations may be conveniently grouped under six heads. The list of examples appended is practically exhaustive (but see also my notes on 4 84, 86, 87).

1. Addition or rejection of a suffix such as *-ka* or *-na*

<i>udghāṭya</i> (3 14) = <i>udghāṭyaka</i>	<i>anumā</i> (1 75) = <i>anumāna</i>
<i>janānta</i> (1 125) = <i>janāntika</i>	<i>azapātana</i> (2 88) = <i>azapāta</i>
<i>praveśa</i> (1 118) = <i>praveśaka</i>	<i>nīrodhana</i> (1 60) = <i>nīrodha</i>
<i>viśkambha</i> (1 116) = <i>viśkambhaka</i>	<i>paribhāṭa</i> (1 47) = <i>paribhāṭana</i>
<i>samlāpa</i> (2 83) = <i>samlāpaka</i>	<i>paribhāṣā</i> (1 102) = <i>paribhāṣana</i>
<i>samkṣiptikā</i> (2 88) = <i>samkṣipti</i>	<i>bhāṣā</i> (1 97) = <i>bhāṣana</i>

2. Substitution of a different derivative of the same basic stem

<i>ālasatā</i> (4 9) = <i>ālasya</i>	<i>cāpalatā</i> (4 81) = <i>cāpala</i>
<i>utsuka</i> (4 9) = <i>utsukya</i>	<i>parikṛiyā</i> (1 40) = <i>parikara</i>
<i>udāhrti</i> (1 71) = <i>udāhṛana</i>	<i>pariyupāsti</i> (1 61) = <i>pariyupāsana</i>
<i>augrya</i> (4 9, 57) = <i>ugratā</i>	<i>prāgalbhya</i> (2, 57) = <i>prāgalbhatā</i>
<i>svīyā</i> (2 25) = <i>svā</i>	<i>vastūttāna</i> (2 88) = <i>vastūttāhāra</i>
<i>cāpula</i> (4 9) = <i>cāpala</i>	

3. Addition, change, or omission of a prefix

<i>dhīraprasānta</i> (3 44) = <i>dhīrasānta</i>	<i>sahacārin</i> (4 84) = <i>vyabhicārin</i>
<i>pruharsa</i> (4, 70) = <i>harsa</i>	<i>smaya</i> (4, 44) = <i>vismaya</i>
<i>sammoha</i> (4 86) = <i>moha</i>	<i>yatna</i> (1 28) = <i>prayatna</i>
<i>zamarśa</i> (3 60, 61) = <i>avamarśa</i>	<i>rega</i> (4 81) = <i>āreya</i>
<i>samicārin</i> (4 54) = <i>vyabhicārin</i>	

4. Change or omission of one of the elements of a compound

<i>upasamhāra</i> (1 97) = <i>kāvṛyasamhāra</i>	<i>prāptisambhava</i> (1 66) = <i>prāptyāśā</i>
<i>dyuti</i> (1 58) = <i>namadyuti</i>	<i>phalāgama</i> (1 28) = <i>phalāyoga</i>
<i>sūtrabhrt</i> (2 100) = <i>sūtradhāra</i>	

5. Use of a different, but related, simple or compound term.

<i>utkā</i> (4 75) = <i>virahotkanṭhitā</i>	<i>samaprakarsa</i> (4 53) = <i>sāntarasa</i>
<i>bhayotkarṣa</i> (4 52) = <i>bhayānaka</i>	<i>sūtram</i> (2 102, 3 10) = <i>sūtradhāra</i>

6. Substitution of an entirely different word.

<i>vṛṣyā</i> (4 9) = <i>asāyā</i>	<i>upasamhrti</i> (1 36) = <i>nirvāhana</i>
<i>svāpa</i> (4 87) = <i>nidrā</i>	<i>āsti</i> (4 80) = <i>vyādhi</i>

It is probably to these same considerations of meter that we must ascribe the adjectival use, in more than twenty cases, of numeral derivatives in *-dhā*, in place of the regular adjective derivatives in *-vidha* (of which only four examples occur: *dvividha*, 1. 15, *caturvidha*, 4. 52 b, *sadvīdha*, 3. 58, *daśavidha*, 3. 54 d). Clearly adjectival in construction and signification, though not in form, are the following words, most of which are used as predicates.

dvīdhā 1. 17, 125; 3. 10 b, 45 a, 4. 2 b
dveddhā 2. 31, 79 d
trīdhā 1. 23 a, 122; 2. 24, 79 c, 4. 58, 67 d, 71.
tredhā 2. 79 d, 3. 45 d, 55; 4. 79 d
caturdhā 2. 2, 77 a, 88 a, 93
daśadhā 1. 10

As doubtful cases, possibly truly adverbial, may be added the following: *dvīdhā*, 3. 15 b, 4. 65 a; *dveddhā*, 1. 113, 3. 14 b; *trīdhā*, 2. 79 b, *sodhā*, 1. 111. The regular adverbial use is exemplified in *tredhā*, 1. 23 a, *pañcadhā*, 3. 30 a.

2 CONCERNING DHANIKĀ'S COMMENTARY ON THE DAŚARŪPA

Authorship and date. In most of the manuscripts the Daśarūpa is accompanied by a Sanskrit commentary, in prose, entitled *Daśarūpāvaloka*,¹ or 'Examination of the Daśarūpa.' Its author Dhanika, son of Viṣṇu,² is described, in one of the manuscripts, as an officer (*mahāsādhyapāla*) of King Utpaladeva.

¹Hall (p. 4, notes) records that one of his manuscripts has, in one place, the variant form *Daśarūpāvaloka*.

²There are known also commentaries on this work by Nṛsiṃha Bhaṭṭa (Aufrecht, *Catalogus Catalogorum*, 1. 247 b. 248 a), by Pāṇi, or Devapāṇi (Aufrecht, 2. 53), by Kṣemadhara Miśra (Hall, p. 4, notes), by Kuṇḍavīra (Aufrecht, 2. 53). So far as I am aware, none of these have been made accessible in printed form.

³Wilson, *Select Specimens of the Theatre of the Hindus*, 3d ed., London, 1871, 1. xx, xxi. Wilson's statement is reprinted by Hall, p. 3, notes.

who is, as we have seen, none other than Muñja, the patron of Dhanamjaya.¹ This statement, together with the fact that the work contains (at 2 65) a quotation from Padmagupta's *Nava-sāhasāṅkacāṇṭa* (a poem published after 995 A.D., in the reign of Sindhurāja), enables us to assign Dhanika's commentary approximately to the end of the tenth century.² It is consequently not at all impossible (though I do not regard it as probable) that our commentator is the same person as the Dhanika Pandita to whose son Vasantācārya a tract of land was granted in 974 A.D. by King Vākpati (= Muñja).³ This conclusion as to the age of the *Daśarūpāvaloka* would seem to be invalidated by the occurrence, at the end of the first book (I. 129, com.), of a quotation from Ksemendia's *Brhatkathāmañjarī*, a work composed about 1037 A.D. but the four lines in question occur in only one of the manuscripts and are generally admitted, for this and other reasons, to be a later interpolation.⁴

It has been suggested, because of the similarity of the names and the identity of the patronymic, that the author of the *Daśarūpa* and its commentator were one and the same person.⁵ This view is supported by the fact that the *Daśarūpa* is usually referred to in later treatises as the work of Dhanika⁶ and that the commentary seems to form an essential part of the treatise. On the other

¹ See page xxi, above. Dhanika quotes one of the king's stanzas in two places in his commentary (DR 4 66, 67).

² According to Jacob, JRAS 1897, p. 304, Dhanika is quoted 16 times in the *Sarasvatikanthābharana* (written about 1025 A.D.).

³ Cf. *Ind. Ant.* 6 (1877), p. 51-53; *Archaeol. Survey of Western India*, vol. 3 (Burgess), London, 1878, p. 100. This grant was first described by Hall, *Journ. As. Soc. Bengal*, 30 (1861), p. 195-210.

⁴ Cf. Hall, *Vāsavadattā*, Calcutta, 1859, p. 55, Lévi, *Journal asiatique*, 8 série, 7 (1886), p. 221, Buhler, *Sb. Akad. Wien*, 116 (1888), p. 622, n. 2, Lacôte, *Essai sur Gunādhyā et la Brhatkathā*, Paris, 1908, p. 14. The two ślokas are quoted also in Dhundhīrāja's commentary on the *Mudrārākṣasa* (ed. Telang, p. 53; ed. Kale, p. 12).

⁵ Wilson, *Theatre of the Hindus*, I xx. Cf. also Lévi, *Journal asiatique*, 8 série, 7 (1886), p. 220-221.

⁶ As, for instance, at SD 313, 316, etc., and in other works. Cf. Lévi, *Le Théâtre indien*, p. 17.

hand, there are in the commentary a number of indications of a difference in authorship,¹ and it is difficult to resist the conclusion that Dhanika, its author, was some contemporary of Dhananyjaya, very probably his brother, who collaborated in the production of the work.²

Of other works by Dhanika only a few fragments have survived to the present day. From seven couplets quoted in his comment on DR 4 46 it appears that he composed a treatise on poetics, entitled *Kāvyanirnaya*, of which nothing further is known. His *Avaloka* also reveals him as a writer of poetry since he cites twenty-four of his own stanzas, twenty in Sanskrit and four in Prākṛit, as illustrations of Dhananyjaya's definitions. Two of these stanzas are included, under his name, in the *Śaṅgadharapaddhati*, and still another is found in that anthology without indication of authorship.³ Very probably Dhanika was a poet of some repute and belonged to the literary circle at King Muñja's court,⁴ for we find his name mentioned with those of

¹ At DR 2 34, for example, Dhanika gives two possible interpretations of the text without deciding which is the correct one, at 3 40 his explanation seems to read a technical meaning into an apparently simple line, at 4 52 we find the form *vākāsa* substituted for the *vākasa* of the text (this may, of course, be merely a manuscript error). See my notes on these sections. I regard Hall's views (p 9, notes) regarding Dhanika's interpretation of *tulyasamvīdhānavisesanam* (DR 1 22) as mistaken: the commentator seems to give the meaning intended by the author in this passage.

² Cf Hall, p 2-4. That they were brothers is accepted, for example by Keith, *A Catalogue of the Sanskrit and Prākṛit MSS in the Indian Institute Library, Oxford*, Oxford, 1903, p 4.

³ Dhanika's lines occur in the commentary on the following sections of DR 2 8, 16, 22, 26, 29, 50 (Prākṛit), 51 (Prākṛit), 52, (Prākṛit), 57, 60, (Prākṛit) 63, 64, 65, 67, 68 79 (repeated at 4 69) . 4 3, 34 35, 67, 69 (three stanzas, one being a repetition of the one at 2 79), 76, 79 — An introductory stanza, prefixed to the *Avaloka* in one of the manuscripts, was rejected by Hall as spurious, chiefly on the ground that its style was 'too pedestrian for so ornate a stylist as Dhanika'. See Hall, p 4 notes.

⁴ Śārng 3973 (DR 2 16), 3417 (DR 4 3), 278 (DR 4 79)

⁵ See pages xxii-xxiii, above

other poets (Kālidāsa, Amara, Sundara, and Śaṅkha) in an anonymous stanza recorded by Cowell.¹

Character and value. Although professedly an aid to the understanding of the text the commentary leaves much to be desired and is not nearly so helpful as the average work of its kind. At times it explains what is so clear as to require no comment (this is, however, frequently the case in Hindu glosses); often, on the other hand, obscure words and phrases receive no elucidation whatever, and whole sections are occasionally dismissed with but the single word *spṛṣtam*, '[it is] clear'. Even where Dhananjaya's definitions of technical terms are illustrated by means of examples from Sanskrit literature, the absence of further explanation sometimes leaves the exact meaning in doubt. The real merit of Dhanika's *Avaloka* lies in the occasional lengthy discussions of disputed and obscure points and in his collection of illustrative quotations, many of which are of value in obtaining a clear conception of the principles of Hindu dramaturgy.

Dhanika's explanatory and illustrative quotations. In his explanations of Dhananjaya's rules, Dhanika not only refers to scenes and situations of the principal Hindu dramas,² but also quotes such passages as will serve to illustrate the matters under discussion. His quotations are, however, by no means confined to dramatic works, but are drawn to a considerable extent from other fields of literature as well, particularly from the sententious poetry and the so-called *kāvya* productions. Occasionally also he corroborates his statements by an excerpt from the *Bhāratīyanāṭyaśāstra* or some other technical work.

The range of these citations and references, so far as they have been identified, can best be seen from the following tabulation, in which works merely mentioned (but not quoted) are enclosed in parentheses. In the case of works cited only a few times, all the occurrences are recorded after the names or in the footnotes.

¹ JRAS 15 175

² As, for example, in the com on DR 1 81, 2 82, 3 15, etc

1 Dramas extant and published

Mrechakatika	Nāgānanda	Venisambhāra ¹
Śakuntalā	Mahāvīracarita	Karpūramañjarī ²
Vikramorvasī	Uttararāmacarita	Vuddhasāmbhināyikā ³
Mālavikāgnimitra	Mālatīmādhava	Anargharāghava ⁴
Ratnāvalī ⁵	Mudrārāksasa ⁶	Mahānāṭaka ⁷
(Priyadarśikā) ⁸		

2 Other works of Sanskrit and Prākṛit literature

(Mahābhārata) ⁹	Śṛṅgāratilaka ¹⁰	Hālasaptasatī ¹¹
(Rāmāyana) ¹²	Kirātārjunīya ¹³	Bhartṛhariśatakatām ¹⁴
Meghadūta ¹⁵	(Kādambarī) ¹⁶	Amaruśataka ¹⁷
Kumārasambhava ¹⁸	Śiśupālavadha ¹⁹	Navasāhasāṭkacatukā ²⁰
Paṇḍuvansa ²¹	(Brhatkathā) ²²	

¹ The Ratnāvalī and the Venisambhāra are quoted more frequently than any other works, especially in connection with the treatment of dramatic structure in Book 1, since of all the plays they conform most strictly to the rules laid down in the text-books.

² This play of Harsadeva is referred to at DR 2 82, 92.

³ Quoted only at DR 3 23, but referred to also at 1 129 and 2 80.

⁴ One stanza is quoted as an illustration of DR 3 16.

⁵ Quoted only once, in the comment on DR 4 61.

⁶ The only quotation from this play is found at DR 2 1. Dhaniḥa does not name the source of the stanza. Parab, in his index of verses, attributes it to the Mahānāṭaka.

⁷ Regarding this drama see the following page.

⁸ Referred to only at DR 3 28.

⁹ Mentioned by name at DR 1 129, 2 12, 80, 3 28, 52. A reference to plots based on the Rāmāyana is found at DR 2 90.

¹⁰ Quoted only at DR 4 71.

¹¹ Quoted only in Books 2 and 4. All of the numerous stanzas from Hāla are quoted anonymously.

¹² Quoted at DR 2 1 and 4 35, mentioned at 4 74.

¹³ Of this work, attributed to Kālidāsa, stanza 3 is quoted at DR 4 60, but without indication of source. In Hall's edition these lines are enclosed in brackets, as a possible interpolation.

¹⁴ One stanza is quoted, as an illustration of DR 4 33.

¹⁵ Referred to at DR 4 73, 74.

¹⁶ This old collection of stories is mentioned at DR 1 129, 4 43.

¹⁷ Nītiśataka, DR 2 1, Śṛṅgāraśataka, DR 4 43; Vairāgyaśataka, DR 4 10, 14.

¹⁸ On this mahākāvya by Padmagupta see p xix, note 1, and p xx, above. One stanza from it is given at DR 2 65.

3. Dramas unpublished or no longer extant

Udāttarāghava ¹	Pāṇḍavānanda ²	(Taiṅgadatta) ³
Chalītarāma ²	(Rāmābhīyudaya) ⁴	(Puspādūṣitaka) ⁵

4. Minor and unknown authors or works

- Ānandavardhana — five stanzas (found in his Dhvanyāloka commentary), at DR 2 56; 4 10, 43 (two), 45
 Vikatanīmbā, poetess — one stanza at DR. 4. 42
 Vākpatirājadeva (= Muñja)⁶ — one stanza at DR 4 66, 67
 Rudra — one stanza at DR 4. 67
 Dhanika — twenty-four stanzas (see page xxxiv, note 3)
 (Bhatta Bāna's Mahāśvetāvarnanāvasara, mentioned at DR 2 54)

5. Technical works

- Bhāratīyanāṭyaśāstra⁷ — DR 2. 11, 3 46, 59, 4 2, 4, 5, 6, 50, 52, 89
 Kāmasūtra of Vātsyāyana — DR 3 45, (4. 64)
 A treatise by Bhartrihari (apparently not the Vākyapadīya) — DR. 4. 2
 Kāvyaśālikā of Rudrata⁸ — DR 4 44
 Kāvyanūnaya, by Dhanika himself — DR 4 46

The quotations frequently deviate from the published texts of the works from which they are drawn. Such variations may be due either to Dhanika's quoting from memory, to the existence of other recensions than those known to us, or to corruption in transmission. They are in most cases of no special importance

¹ A play by Māyurāja. It is quoted at DR 2 91, 3 3; 4 15, 35; referred to at DR 3 29

² Quoted at DR 1 85, 3 15, 22

³ The only quotation from this work occurs at DR 3 14

⁴ Written by Yaśovarman in the latter part of the 7th century. It is referred to at DR 1 90 (also at SD 427). Cf. ZDMG 36 (1882), p 521.

⁵ These two plays are mentioned at DR 3 45. The name Puspādūṣitaka recurs as Puspabhūṣita at SD 512 — At DR 3 61 Samudramanthana may possibly be the name of a drama

⁶ See page xxiii, above

⁷ The reputed author of the Bh is designated variously as *Bharata* (DR 2 11), *muni* (DR 3 46), *Bharata-muni* (DR. 3 59), or *śaṭsaḥasrakṛt* (DR 4 2)

⁸ Rudrata's Kāvyaśālikā is not mentioned by name

In addition to differences of wording, which constitute the largest part of these variations, we find also instances of transposition of the lines of stanzas¹ and of assignment of speeches to characters other than those indicated in the printed texts.² In some cases Dhanika does not repeat dramatic quotations in full, but gives merely the first and last words of the passage to which he refers: see, for example, the commentary on DR. 1 48.

Some of the quotations occur more than once, being used as illustrations of two, or sometimes three, different statements. One of the stanzas drawn from Amaru, for example, appears both at 2 31 and at 2 82, a stanza from the Mahāvīracarita is quoted at 2 1 and recurs at 2 20 and 4 22. Usually the passage is repeated in full at each occurrence, occasionally, however, only the opening words are given (cf. the Ratnāvalī quotation at 1 86, which appears in full at 2 92). The first illustrative excerpt at 4 86, although introduced with the statement *prāg udāhṛtaḥ* 'previously quoted,' does not occur elsewhere in the commentary. Possibly the words just mentioned have been misplaced and should be connected with the following quotation, which has really occurred before.

Besides referring to actual dramatic works, Dhanika makes mention also of legends and stories on which plays were based. Such are the Udayanacarita, mentioned at DR. 2 89, and the Samudramanthana, named at DR. 3 61, although the latter may be actually the name of a drama.

Of particular interest from the point of view of literary chronology is the occurrence in Dhanika's commentary of five stanzas from the Mahānātaka, or Hanuman-nātaka.³ The source is indicated in only one instance (DR. 2 1), but the lines are all to be found in the text of the recension published by Jivānanda Vidyāsāgara. The oldest extant recension of this play, that

¹ DR. 3 18 (Venīsamhāra 5 26); DR. 4 10 (Mahānātaka 6 55), DR. 4 61 (Viddhaśālabbhañjikā 1 31).

² DR. 1 94 (Venī 5, p. 149-150), DR. 3 10 (Venī 1.7, p. 10).

³ At DR. 2 1 (this stanza recurs in Rājasekhara's Bālarāmāyaṇa, 4 60), 5 (repeated at 2 19), 18, 4 10, 24.

ascribed to Dāmodara Miśra, dates from the eleventh century, but has been thought, because of its patchwork character, to be merely a revised form of an older work¹ This supposition is confirmed by the quotations in Dhanika's commentary, which must be from an earlier Hanuman-nāṭaka than the known recensions, since it is hardly probable that all of the five stanzas, occurring at as many different places, are later interpolations. As has previously been pointed out, the four lines quoted at DR. 1. 129 from Ksemendra's Brhātkathāmañjarī (a work about half a century later than DR.) are doubtless to be regarded as an interpolation²

3 CONCERNING PREVIOUS EDITIONS OF THE DAŚARŪPA

Hall's edition. The earliest edition of the Daśarūpa (so far as I am aware), and the only one of any independent value, is that of Fitzedward Hall,³ published at Calcutta in 1865 in the Bibliotheca Indica. The text, as well as the commentary of Dhanika, which accompanies it, was based on a collation of six manuscripts, five of them complete (see Hall, p. 35-36), and is in general very satisfactory. Unfortunately the editor thought it unnecessary to include in the printed volume the 'minute account' of the manuscripts and of their readings which he had taken the pains to prepare (Hall, p. 37), and we are thus left without much of the information that would have been helpful in estimating the correctness of his text. A number of variant readings are recorded, however, on pages 38 and 39, and an introductory paragraph on page 38 gives the impression that many

¹ Cf. Schroeder, *Indiens Literatur und Cultur*, Leipzig, 1887, p. 658; Levi, p. 243-244; Cimmino, *L'uso delle didascalie* [for full title see p. xiii], p. 142-143.

² See page xxxiii, above.

³ I am informed, on the authority of Mr. Richard Hall, the scholar's son, that Hall wrote his given name 'Fitzedward', the title-page of his *Daśa-Rūpa*, however, has the form 'FIRZ-EDWARD'. At all events, he should not be referred to as 'F. E. Hall.'

of these were taken from an old copy of the *Nāṭyapradīpa*, a work which (as Hall mentions) 'repeats verbatim a large portion of the *Daśarūpa*' This list of variants was prepared after the text was printed, and such readings as seemed preferable to those in the text were designated with asterisks. In using this list it must be borne in mind that Hall has disregarded the principle of euphonic combination, giving all the readings in the pause-form according to Hindu practise, as if they stood alone, unconnected with other words. In quoting these I have thought it best to give the form actually required by the context.

The introduction to Hall's edition contains a brief analysis of the work and much illustrative and explanatory material, a large part of which is now naturally antiquated. In addition to the *Daśarūpa*, the volume contains, as an appendix, the Sanskrit text of four books of the *Bhāratīyanāṭyaśāstra*, a manuscript of which came into the editor's hands after the completion of the rest of the work. The books are numbered 18, 19, 20, and 34, the last, however, is really book 24. This appendix is of great value and is constantly referred to in the present volume, but it must be said that it contains numerous errors and presents the appearance of a hasty transcript.¹

Jivānanda Vidyāsāgara's edition. The edition published by Jivānanda Vidyāsāgara at Calcutta in 1878 is merely a reprint. Hall's text is reproduced, even to the misprints, without any indication of its source or a single word of acknowledgment. The publisher took no notice of the fact that Hall (on pages 38 and 39) had designated certain variant readings as preferable to those in his text. He likewise failed to correct an error to which Hall calls attention in his introduction; see my notes on DR. 2 15. The reprint contains no prefatory material or index to give a touch of originality. The four books of the *Bhāratīyanāṭyaśāstra* are also copied from Hall's edition, with all the misprints and inaccuracies faithfully preserved.

¹ See my notes on DR. 1 80; 3 63.

Parab's edition. Another reprint of Hall's text, prepared under the supervision of Kāshīnāth Pāndurang Parab, was published by the Nīrnaya Sāgara Press at Bombay in 1897. Here again there is no acknowledgment of indebtedness to Hall's text, which is referred to in the footnotes merely as '*pātha*'. For no apparent reason, this edition does not follow Hall's numbering of the verses, but adopts a system of its own, which departs from the other sufficiently to cause some difficulty in finding passages referred to by the numbers of the older edition.

This edition is in many respects the most practical of the three. The text embodies all the readings that Hall marked as preferable on pages 38 and 39, and all the variants listed by Hall are given in the footnotes. A group of sections in the first book (I 53-65, P 1. 32b-35, H 1 30b-32), which were printed as a continuous passage by Hall, are arranged separately, each followed by its own interpretation in the commentary, so as to conform to the rest of the text. The volume contains also a detailed table of contents, a list of the works quoted in the commentary, and an index of all verses thus cited from other authors, with an indication, in many cases, of their source.

4 CONCERNING THE PRESENT EDITION

Constitution of the text. The Sanskrit text contained in the present edition is not based on any new examination of manuscripts¹ and can not, therefore, lay claim to any independent value. Aside from a few corrections, Hall's text is reproduced without change, with the substitution, however, in nearly all cases, of those of his variant readings designated by him as preferable on pages 38 and 39 of his edition. The only departures from Hall's text and variants (that is, from the text as printed by Parab) are the following

¹ On manuscripts of DR see Aufrecht, *Catalogus Catalogorum*, I 247 b,

- 1 119 I retain *antaryavanikā*^o, disregarding Hall's expressed preference (p. 38) for *°javanikā*^o
- 2 27 Emendation of *°yāvanānangā* to *°yauvanānangā*
 78 Adoption of *°sphūja*^o for *°sphūjā*^o.
 80 Adoption of *naimasphūjah* for *naimasphūjāh*
 83 Emendation of *°dayājavāh* to *°dayājavāh*
 89 Emendation of *°paṅgahāh* to *°paṅgaham*, to remedy faulty grammatical construction
- 4 34 Emendation of the unintelligible *°gaḥbhādejahmya*^o to *°gaḥbhādejahmyam*.
 41 Adoption of one of Hall's variants, *°tvaśśāśā*
 52 Substitution of Dhanika's *°vākāśa* for the *°vākāśa* of the printed texts
 83 Change of *ati*^o to *atī*^o to satisfy metrical requirements
 87 Adoption of one of Hall's variants, *amistāpīh*
 89 Adoption of *lakṣma*^o from Hall's variant reading

For details see the notes on the respective sections

The numbering of sections. The system of numbering in the edition of Parab differs from that followed by Hall (and reprinted by Vidyāsāgara) sufficiently to interfere with rapid consultation of passages in an edition other than the particular one referred to¹. Furthermore, the method employed in these editions does not permit of accurate citation, especially of the briefer definitions, without the cumbersome addition of letters and superior figures.² I have accordingly decided, after mature deliberation, while preserving the very practical division into four books, to renumber the work according to logical sections and thus to establish a *simple numerical designation* for every definition or part of a definition that is separately treated in Dhanika's commentary. At the head of each section I have placed not only the new number thus assigned, but also the number in the editions of Parab and of Hall,³ so that passages may be con-

¹ Note, for example, the following variations: P. 1 67 = H. 1 60; P. 2 62 = H. 2 57; P. 3 57 = H. 3 51; P. 4 67 = H. 4 61

² The brief definition of the term *parisaṃpā*, DR. 1. 54, had to be cited heretofore as H. 1 30b², c¹, or as P. 1 33b², 33a¹. Similarly DR. 3 8 = H. 3 7, 8a² = P. 3 7b, 8a, b¹

³ Vidyāsāgara's numbering is identical with that of Hall

sulted with convenience in the present volume, no matter to which edition reference is made

The translation. In the translation, which I have aimed to make as nearly literal as possible, it has been found necessary to introduce a considerable number of explanatory words [enclosed in brackets], in order to make clear the precise meaning of the condensed Sanskrit original. Important Sanskrit technical terms have usually been repeated (enclosed in parentheses) in the translation, in their uninflected form, especially where they are defined or explained. The translations adopted for these technical words are not, in many cases, literal renderings of the Sanskrit names (as. *bindu*, 'drop'; *patākū*, 'banner'), but are selected with a view to indicating, as far as possible, the special significance of the original. To avoid their being taken in their ordinary English sense they are distinguished by capital initial letters. It was not considered necessary to indicate throughout the special force of the constantly recurring optative verbal forms, such verbs as *bhaviṣyāt* or *syāt*, especially where they occur in mere definitions, are frequently rendered by the simple 'is' or a similar indicative form.

Extracts from the commentary of Dhanika. Under the heading 'COM' is given the substance (and occasionally a literal translation) of such passages of the commentary as are of particular interest or importance. It was not deemed necessary to present in detail Dhanika's longer theoretical arguments, and these have either been passed over without mention or merely briefly summarized.¹ I have made a special effort, however, to discover and record the source of the numerous illustrative quotations that Dhanika has introduced into his work.² For many references I am indebted to Bohtlingk's valuable collection of material 'Zur Kritik und Erklärung verschiedener indischer Werke' (43 Daśarūpa, in *Mélanges asiatiques*, 7 574-577) and to marginal

¹ Especially where already given by Lévi or Regnaud, cf. the com. on DR 2 5, 6. 4 44.

² See pages xxxv xxx x, above.

annotations by Böhtlingk in his copy of Hall's edition, which is now in my possession. The references so obtained I have supplemented by tracing to their source many additional quotations, but a number of the passages quoted by Dhanika still remain unidentified, chiefly because the works from which they were drawn are unpublished or no longer extant. When a stanza not otherwise located appears in native anthologies (such as the *Śārngadharapaddhati* or the *Subhāsitāvalī*), in a later work (such as the *Bhojaprabandha*), or in Böhtlingk's *Indische Sprüche* I have given its number in such collection in place of the usual phrase 'unidentified stanza'², I have also added references to these works in a number of cases where the original source is known, in order to show that the passage is one that is familiar and often quoted. The editions that have been consulted are recorded on pages xiv-xvii, above.

The notes in this volume. Such explanatory material as it seemed advisable to include in the present work will be found appended to the several sections under the heading 'Notes,' the necessity of turning to another part of the book for annotations being thus entirely obviated. Among the matters included in the notes may be mentioned particularly the variant readings referred to above (p. xxxix), explanations regarding Dhananjaya's terminology and definitions, divergencies between the *Daśarūpa* and other dramaturgic treatises, references to the work of scholars in this field (especially Lévi, Regnaud, and Schmidt), and — a feature to which I have devoted a great amount of time and labor — a collection of references to parallel passages in other Hindu works, chiefly dramaturgic and rhetorical.

These references to native treatises—which will enable the reader to make a comparative study of any special point without a laborious search of his own—are as exhaustive as the material at hand would allow. After a preliminary consultation of the references given in the works of Lévi, Regnaud, and Schmidt

² As, for example, at 2. 42, 4. 16, 17, 27, 28.

(see the Bibliography, p. xiii), all accessible Sanskrit texts dealing with rhetoric and the drama have been carefully searched for passages treating the same topics or defining the same terms as those that appear in the Daśarūpa, and parallel passages in other Sanskrit works have been included wherever possible. The references are preceded in every case by the special symbol ||, the *parallel* bars being intended to suggest the *parallel* passages. The order in which the various works are enumerated is in the main chronological, although the date of composition is in many cases merely a matter of conjecture. The Sāhityadarpana, however, though dating from the middle of the fifteenth century, has for reasons of convenience been quoted uniformly in the second place, directly after the Bhāratīyanāṭyaśāstra. Detailed information regarding the editions to which the citations refer will be found on pages xiv–xvii, in the Conspectus of Editions of Texts.

THE DAŚARŪPA

BOOK ONE

1 (P 1; H 1).

namas tasmai Ganeśāya yatkaṇṭhah puṣkarāyate
madābhogaghanadhvāno nilakaṇṭhasya tāṇḍave.

‘Homage to that Ganeśa whose throat, deeply resonant in his excessive frenzy (*mada-ābhoga*), serves as a drum in the wild dance of Śiva, just as the sound of the wildly expanding thunder-cloud at the dance of the peacock!’

COM. ‘According to established usage’ the author begins his work with two stanzas of invocation — There is here an imperfect pun (*khaṇḍaśleṣa*).

NOTES As noted by the commentator, there is a play on words in this introductory stanza. The entire second line refers to the dance of Śiva, but can also be understood as referring to that of a peacock. In this way a simile is included in the very words to which it refers. This necessitates a double translation of the words in the second line.

2 (P 2, H. 2).

daśarūpānukāreṇa yasya mādyanti bhāvakāḥ
namah sarvavide tasmai Viṣṇave Bharatāya ca.

‘Homage to that omniscient Viṣṇu whose senses revel in the semblance of his ten forms [of incarnation], and to Bharata, whose poetic sensibilities revel in the imitation of the ten forms [of drama] (*daśarūpa*).’

NOTES Here again there is a double meaning, in that the first line applies in one sense to Viṣṇu and in another to Bharata. In order to convey this twofold meaning adequately in English, the words of the first line have been rendered twice.

■ A list of abbreviations and symbols will be found on pages xviii-xix, a conspectus of editions of texts referred to, on pages xiv-xvii, remarks concerning the plan of the present volume, on pages xli xlv

INTRODUCTORY REMARKS

3 (P 3; H. 3).

kasya cid eva kadā cid dayayā visayam Sarasvatī viduṣaḥ
ghatayati kam api tam anyo vrajati jano yena vaidagdhīm.

‘Sarasvatī through her favor furnishes to any intelligent man at any time that subject, whatever it be (*kam api*), by which somebody else becomes cultured’

NOTES. The sense is The goddess Sarasvatī freely provides themes for literary works to persons of intelligence, and through these works culture is diffused among others — Meter āryā

4 (P. 4; H 4).

uddhṛtyoddhṛtya sāram yam akhīlanigamān
nāṭyavedam Viriñciś
cakre yasya prayogam munir api Bharatas
tāṇḍavam Nilakanthah
Śarvānī lāsyam asya pratipadam aparam
lakṣma kaḥ kartum iṣṭe
nāṭyānām kim tu kiṃ cit praguṇaracanayā
lakṣaṇam samkṣipāmi.

‘Who, pray, is able to make a new detailed nomenclature (*pratipadam lakṣma*) of dramatic science, which Viriñci [i. e. Brahma] created after repeatedly extracting the essence from the entire sacred writ—[that dramatic science] of which Bharata, though a seer, gave an exhibition, Nilakantha [i. e. Śiva] performing the wild dance (*tāṇḍava*) and Śarvānī [i. e. Pārvatī] performing the gentle dance (*lāsyā*)? Yet I shall give concisely, in orderly arrangement, some sort of description of dramatic representations’

NOTES. A reference to the legend of the creation of the drama by Brahma and of the codification and application of its rules by Bharata, the reputed author of the Bhāratīya-nāṭyaśāstra. — Meter: ragdhara. — Cf. Lévi, p 16

5 (P. 5; H 5).

vyākīrṇe mandabuddhīnām jāyate mativibhramah
tasyārthas tatpadais tena saṃkṣīpya kriyate 'ñjasā.

'In a diffuse [treatise] there arises confusion of mind on the part of those of slow wit, therefore the import of it [i.e. of the code of dramatic rules] is given concisely and directly in its [own] words'

NOTES Cf Lévi, p. 17.

6 (P 6, H 6).

ānandanisyanḍisu rūpakesu
vyutpattimātram phalam alpabuddhiḥ
yo 'pītihāsādivad āha sādhus
tasmai namah svāduparāṇmukhāya.

'As for any simple man of little intelligence who says that from diamas, which distil joy, the gain is knowledge only, as in the case of history (*utihāsa*) and the like—homage to him, for he has averted his face from what is delightful!'

COM Spr 3122 — The statement is ironical (*solluṇṭham*)

NOTES Metel. Indravajrā. — Cf Lévi, p. 258

FUNDAMENTAL DEFINITIONS

7 (P. 7 a¹, H 7 a¹)

avasthānukrtir nāṭyaṃ.

'Drama is the imitating of situations'

NOTES ||SD 274; Pratāpar 3. 1, p. 100 Cf Lévi, p. 29

8 (P 7 a²; H. 7 a²).

rūpaṃ dṛśyatayocyate.

'It is called a Show (*rūpa*, lit form) because of the fact that it is seen.'

NOTES Cf Lévi, p. 29.

9 (P 7 b¹, H. 7 b¹).

rūpakam tat samāropād.

‘It [is called] Representation (*rūpaka*) because of the assumption [of parts by actors]’

NOTES As noted by Lévi, pt 2, p 5, the word *rūpaka*, although merely a variant of the preceding *rūpa*, is referred by native theorists to the causative form (*ropayati*) of the root *ruh*. It is therefore explained here by a compound derivative of the causative, *samāropa*

||SD 273 Cf Lévi, p 29

10 (P 7 b², H. 7 b²).

daśadhaiva rasāśrayam.

‘It is tenfold, and is based on the Sentiments’

NOTES With regard to the employment of the different varieties of Sentiment (*rasa*) in a drama see DR 3 36-38

||Pratāpar 3 1, p 100 (*rasāśraya*)

11 (P. 8: H 8)

nāṭakam saprakaraṇam bhānaḥ prahasanam dīmaḥ
vyāyogasamavakārau vīthyankehāmṛgā itī.

‘[The ten chief varieties of drama are] the Nāṭaka, the Prakaraṇa, the Bhāna, the Prahasana, the Dīma, the Vyāyoga, the Samavakāra, the Vīthī, the Auka (= Utsṛṣṭikāuka), and the Īhāmrga’

COM *dombī śṛṅgāḍ*^o [quotation from some treatise, see Lévi, p 146 and cf Hem Kāvyaṇ 8, p 327]

NOTES. No mention is here made of the minor forms of drama (cf. Lévi, p 145); but one of them, the *nāṭikā*, receives special consideration at DR 3 46-52 — This section is quoted at Pratāpar 3 2

||Bh 18 2, 3 a, SD 275, AP 337. 1-4, Hem. Kāvyaṇ 8, p 317, 327; Vāgbh Kāvyaṇ 1, p 16, Pratāpar 3 2 Cf Lévi, p 30.

PANTOMIME AND DANCING AS ACCESSORIES

12 (P. 9 a¹, H 9 a¹).

anyad bhāvāśrayam nrtyam.

‘Pantomime (*nṛtya*), which is based on the [emotional] States, is quite another thing.’

NOTES Pantomime and dancing are probably mentioned here chiefly on account of the similarity of name. The words *nāṭya*, *nṛtya*, *nṛtta* are all derived from the root *nṛ* or its Prākṛit form *naṣ* and our author seems to have felt the need of differentiating them. But in Pratāpar — where we find the terms *nṛtya* and *nṛtta* curiously interchanged — the insertion of definitions of these terms is justified as follows: *nṛttanṛtyayor nāṭakā-dyangatvād iha svarūpamrūpanam kītam* (3 2, p. 101).

|| Pratāpar 3 2 a, p. 101 Cf Lévi, p. 30.

13 (P 9a²; H 9a¹).

nṛttaṃ tālalayāśrayam.

‘Dancing (*nṛtta*), being based on rhythm and time, [is also different].’

NOTES || Pratāpar 3 2 a, p. 101. Cf Lévi, p. 30

14 (P. 9b, H 9b)

ādyam padārthābhīnayo mārgo deśī tathā param.

‘The former, a representation of an object, [is called] “high style” (*mārga*), the latter, “popular style” (*deśī*).’

NOTES Cf Lévi, pt 2, p. 5

15 (P 10, H. 10)

*madhuroddhatabhedena tad dvayaṃ dvivīdham punaḥ
lāsyatāṇḍavarūpena nāṭakādyupakāraḥ.*

‘Each of these two is again twofold, through the division into gentle and vehement; and they are auxiliary to the Nāṭaka and the other [varieties of drama] because of the exhibition of the gentle dance (*lāśya*) and the wild dance (*tāṇḍava*).’

NOTES Hindu theoreticians recognize ten forms of the *lāśya*, which are enumerated at DR 3 54 — This section is quoted at Pratāpar 3 2, p. 101. — Cf Lévi, p. 119

BASIS OF CLASSIFICATION OF DRAMAS

16 (P. 11a¹; H. 11a¹).

vastu netā rasas tesām bhedako.

‘Dramas are classified according to Subject-matter, Hero, and Sentiment’

NOTES || Pratāpar. 3 3 Cf Lévi, p 30

SUBDIVISIONS OF THE SUBJECT-MATTER

17 (P. 11a², H. 11a²).

vastu ca dvidhā.

‘The Subject-matter (*vastu*) is twofold’

NOTES || Bh. 19 2a; SD. 296a Cf Lévi, p 31

18 (P. 11b; H. 11b)

tatrādhikārikam mukhyam angam prāsaṅgikaṃ viduḥ

‘The main [theme] is known as the Principal Subject (*ādhi-
kārika*), the subordinate as the Incidental Subject (*prāsaṅika*).’

NOTES. || Bh. 19 2b; SD. 296b. Cf. Lévi, p. 31.

19 (P. 12; H. 12).

adhikāraḥ phalavāmyam adhikāri ca tatprabhuḥ
tannirvartyam abhivyāpi vṛttam syād ādhikārikam.‘The possession of the desired result [is called] *adhikāra*, and its possessor [is called] *adhikārm*, that which contains an incidental connected with him [is called] *ādhikārika* (Principal Subject)’NOTES *abhivyāpi* H, V, P; *atvayāpi* Hall p 38 — This is an etymological explanation of the term *ādhikārika* See my notes on 4 8

|| Bh. 19 3-5a, SD. 296c, d. Cf Lévi, p 31

20 (P. 13a; H. 13a)

prāsaṅgikam parārthasya svārtho yasya prasaṅgataḥ

‘The Incidental Subject (*prāsaṅgika*) is a purpose of another person [by means] of which one’s own purpose is incidentally [furthered].’

NOTES The craving for etymological interpretation is here satisfied by the use of the word *prasaṅgatas*, ‘incidentally’ See the notes on 4 8 || Bh. 19. 5 b, SD 297 Cf. Lévi, p. 31.

21 (P. 13 b, H. 13 b).

sānubandham patākākhyam prakarī ca pradeśabhāk.

‘When it is continuous it is called Episode (*patākā*, lit. banner); when of short duration, Episodical Incident (*prakarī*)’

NOTES || Bh 19 23; SD 320-323, Pratāpar 3 7 Cf Lévi, p. 32

22 (P 14; H 14)

prastutāgantubhāvasya vastuno ’nyoktisūcakam
patākāsthānakam tulyasamvidhānaviśesanam.

‘An indication, by the mention of something extraneous, of a matter that is begun or is about to happen [is called] an Episode-indication (*patākāsthānaka*), which is characterized by similar situations or attributes’

COM. Ex., Ratn. 3 6, p. 62 [similar situation], Ratn. 2 4, p. 32 [similar attributes]

NOTES Bh and SD distinguish four kinds of *patākāsthānaka*, see Lévi, p. 98-100

|| Bh 19 29 b, 30 a, SD 298 299 Cf Lévi, p. 98

23 (P 15, 16 a; H. 15).

prakhyātotpādyamiśratvabhedāt tredhā ’pi tat tridhā
prakhyātam itihāsāder utpādyam kavikalpitam
miśram ca samkarāt tābhyām divyamartyādibhedatah.

‘This [subject-matter] is also threefold, owing to a threefold classification into legendary, invented, and mixed subjects The legendary [variety of subject-matter is derived] from legends of the past and the like the invented is devised by the poet the

mixed [arises] from a combination of these two in accordance with a classification into gods, mortals, and the like.'

NOTES *tābhyām* H, V, P, *nānto*, *vedhā* Hall p. 38 — The first line is quoted at Pratāpar. 3. 4, p. 102, but with the formulaic ending *tat trivandham matam*

|| AP. 337. 18, Pratāpar. 3. 3, p. 102 Cf Lévi, p. 31

ELEMENTS OF THE PLOT

24 (P. 16b; H. 16a).

kāryaṃ trivargas tac chuddham ekānekānubandhi ca

'The Dénouement (*kārya*) [of the action consists of one of] the three objects of human existence (*trivarga*), it is either simple or connected with one or both [of the other objects]'

COM The three objects of human existence are virtue, wealth, and pleasure (*dharma*, *artha*, *kāma*) .

NOTES. || Bh. 19. 25b, 26a; SD. 323b, c, AP. 337. 7b. Cf Lévi, p. 31

25 (P. 17a, H. 16b)

svalpoddīstas tu taddhetur bijam vistāry anekadhā.

'The cause of this [Dénouement] is the Germ (*bija*), [at first] manifested as very small, but expanding in manifold ways [as the action proceeds].'

COM Ex : Ratn. 1, p. 4-5 [quoted in part also at DR. 1. 20 and 1. 41], in the *Verisamhāra*, the energy of Yudhishthira, increased by the wrath of Bhīma and resulting in the binding of the tresses of Draupadi

NOTES || Bh. 19. 21; SD. 318, AP. 337. 22, Pratāpar. 3. 6 Cf Lévi, p. 34

26 (P. 17b; H. 16c).

avāntarārthavicchede bindur acchedakāranam.

'When the secondary matter [of the drama] is interrupted, the cause of its being resumed (*accheda-kāraṇa*) is the Expansion (*bindu*)'

COM. Ex : Ratn 1, p 20. — 'The *bindu* [lit drop] spreads out like a drop of oil in water'

NOTES || Bh 19. 22, SD 319, Pratāpar 3 6 Cf Lévi, p 34.

27 (P 18; H 17)

bījabindupatākākhyaprakarikāryalakṣaṇāḥ
arthaprakṛtayah pañca tā etāḥ parikīrtitāḥ.

'[The elements] designated as the Germ (*bīja*), the Expansion (*bindu*), the so-called Episode (*patākā*), the Episodical Incident (*prakarī*), and the Dénouement (*kārya*)—these are declared to be the five Elements of the Plot (*arthaprakṛti*)'

NOTES The insertion of the word *ākhyā* in the enumeration is due merely to the exigencies of the meter — Contrary to the usual custom, this section comes after the definitions of the elements mentioned in it, instead of introducing them, in order to avoid a repetition of the definitions of the *patākā* and the *prakarī* given in another connection in 1 21 — This section is quoted in the com on Hemacandra's *Anekārthasamgraha* 2 230 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 37, foot), and the second line is quoted *ibid* 3 565 (see Extr, p 142, middle) The first line is quoted at Pratāpar, 3, 3, p 105. With the first line compare *bījam binduḥ patākā ca*, given in explanation of the word *arthaprakṛti* in the com on Mankhakośa 390 (ed Zachariae, Vienna 1897, p 50)

|| Bh 19 20, SD 317, AP 337 19 Cf Lévi, p 34.

THE FIVE STAGES OF THE ACTION

28 (P. 19, H 18).

avasthāḥ pañca kāryasya prārabdhasya phalārthubhiḥ
ārambhayatnaprāptyāśāniyatāptiphalāgamāḥ.

'There are five Stages of the action which is set on foot by those that strive after a result. Beginning (*ārambha*), Effort (*yatna* = *prayatna*), Prospect of Success (*prāptyāśā*), Certainty of Success (*niyatāpti*), and Attainment of the Result (*phalāgama* = *phalayoga*).'

NOTES The words *kāryasya prārabdhasya phalārthubhiḥ* are taken directly from Bh 19 13 — The second line is quoted at Pratāpar 3 3, p 105.

|| Bh 19 7 13 SD 34 AP 337 9b 20 Cf Lévi p 32.

29 (P 20a, H 19a)

autsukyamātram ārambhah phalalābhāya bhūyase.

'Beginning (*ārambha*) is mere eagerness for the obtaining of the more important result.'

COM Ex Ratn 1 7, p 5 [also quoted at DR 1 25 and 1 41]

NOTES ||Bh 19 8; SD 325, Pratāpar 3 4 Cf Lévi, p 32

30 (P 20b, H 19b)

prayatnas tu tadaprāptau vyāpāro 'titvarānvitah.

'Effort (*prayatna*) is exertion attended with great haste, when this [result] has not been obtained.'

COM Ex Ratn 2, p 24 [with variants]

NOTES ||Bh 19 9, SD 326, Pratāpar 3 4 Cf Lévi, p 33.

31 (P. 21a, H 20a).

upāyāpāyaśaṅkābhyām prāptyāśā prāptisambhavaḥ.

'Prospect of Success (*prāptvāśā*) is the possibility of succeeding, with means at hand, [but also] with fear of failure.'

COM Ex Ratn 3, p 76 [with variants]

NOTES This is called *prāptisambhava* in Bh ||Bh 19 10; SD 327, Pratāpar 3 5 Cf Lévi, p 33

32 (P. 21b; H 20b)

apāyābhāvataḥ prāptir niyatāptiḥ suniścītā.

'Certainty of Success (*niyatāpti*) is the assurance of succeeding because of the absence of risk'

COM Ex Ratn 3, p 73 [with much variation]

NOTES ||Bh 19 11, SD 328; Pratāpar 3 5 Cf Lévi, p 33

33 (P. 22a; H. 20c).

samagraphalasampattiḥ phalayogo yathoditah.

'Attainment of the Result (*phalayoga*) is the accomplishment of the entire result, as previously mentioned'

COM As, in the Ratnāvalī, the king's obtaining universal sovereignty through his marriage with Ratnāvalī

NOTES. This is called *phalāgama* in section 28 above, and also in the definition given in Pratāpar

|| Bh 19 12, SD 329, Pratāpar 3 5 Cf Lévi, p 33

THE FIVE JUNCTURES

34 (P. 22 b, 23 a; H 21).

**arthaprakṛtayaḥ pañca pañcāvasthāsamanvitāḥ
yathāsamkhyena jāyante mukhādyāḥ pañca saṁdhayaḥ.**

'There are five Elements of the plot (*arthaprakṛti*), parallel with the five Stages (*avasthā*) [of the action]; [from these] respectively arise the five Junctions (*saṁdhi*), beginning with the Opening (*mukha*).'

NOTES The Junctions are the structural divisions of the drama, which correspond with the elements of the plot and the stages in the hero's realization of his purpose. They and their subdivisions are defined in the following sections — This section is quoted at Pratāpar 3 3, p. 105

|| SD 330, Pratāpar 3 3, p 104. Cf Lévi, p 35

35 (P. 23 b, H. 22 a).

antaraikārthasambandhah saṁdhir ekānvaye sati.

'Juncture (*saṁdhi*) is the connection of one thing with a different one, when there is a single sequence [of events].'

NOTES || SD 331. Pratāpar. 3 3, p 104 Cf Lévi, p 35

36 (P 24 a, H 22 b).

mukhapratimukhe garbhaḥ sāvamarśopasamhṛtiḥ.

'[The five Junctions are]: the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*avamarśa*), and the Conclusion (*upasamhṛti* = *nirvahaṇa*).'

NOTES These are defined in sections 37, 51, 66, 81, 96 — This section is quoted at Pratāpar 3 3, p 104.

|| Bh. 19 35 b, 36 a; SD 332; AP 337 21, Sarasv 5 128 (ed B 5 129) Cf Lévi, p 35.

THE OPENING AND ITS SUBDIVISIONS

37 (P 24 b, 25 a, H. 23).

mukham bījasamutpattir nānārtharasasambhavā
angāni dvādaśaitasya bījārambhasamanvayāt.

‘The Opening (*mukha*) is the origination of the Germ (*bīja*), giving rise to various purposes and Sentiments, it has twelve subdivisions, because of its connection with the Germ and the Beginning (*ārambha*)’

NOTES °*sambhavā* H. V, P. °*samśrayā* Hall p 38 — The terms *bīja* and *ārambha* are defined at 1 25, 20

||Bh 19 37 b, 38 a, SD 333, AP. 337 23 (mistranslated by Dutt), Pratāpar 3 8 Cf Lévi, p 36

38 (P. 25 b, 26, H 24)

upaksepah parikarah parinyāso vilobhanam
yuktih prāptih samādhānam vidhānam paribhāvanā
udbhedabhedakaranāny anvarthāny atha laksanam.

‘[The twelve subdivisions of the Opening are] · Suggestion (*upaksepā*), Enlargement (*parikara*), Establishment (*parinyāsa*), Allurement (*vilobhana*), Resolve (*yukti*), Success (*prāpti*), Settling (*samādhāna*), Conflict of Feelings (*vidhāna*), Surprise (*paribhāvanā*), Disclosure (*udbheda*), Incitement (*bheda*), and Activity (*karana*) [These terms are] intelligible Now follow their definitions’

NOTES ||Bh 19 57 b, 58, SD 338, Pratāpar 3 9

39 (P. 27 a¹; H 25 a¹)

bījanyāsa upakṣepas.

‘Suggestion (*upaksepā*) is the sowing of the Germ (*bīja*)’

COM Ex : Ratn. I. 6, p 4 [quoted also at DR 3 3 and 3 10]

NOTES ||Bh 19 69 b, SD 339: Pratāpar 3 9 Cf Lévi, p 36

40 (P. 27a², H. 25a²).

tadbāhulyam parikriyā.

‘Enlargement (*parikriyā* = *parikara*) is the increase of this [Germ]’

COM Ex Ratn 1, p 4-5

NOTES || Bh 19 70a; SD 340, Pratāpar. 3. 9. Cf Lévi, p. 36

41 (P 27b¹, H 25b¹).

tanniṣpattiḥ parinyāso.

‘Establishment (*parinyāsa*) is its lodgment’

COM. Ex Ratn 1 7, p 5 [quoted also at DR 1 25 and 1 29]

NOTES Bh defines this as the relating of a matter that is to take place.
|| Bh. 19 70b. SD 341; Pratāpar 3 9 Cf Lévi, p 37

42 (P. 27b²; H 25b²)

gunākhyānam vilobhanam.

‘Allurement (*vilobhana*) is the mentioning of good qualities.’

COM Ex Ratn 1 23, p 20 [quoted also at DR 1 48], Venī 1, p 26-30

NOTES *gunākhyānam* Hall p 38, P, *gunākhyānād* H, V The form *gunākhyānam* is found also in SD, where this definition is repeated

|| Bh 19 71a; SD 342; Pratāpar 3 9 Cf Lévi, p 37

43 (P 28a¹, H. 26a¹).

sampradhāranam arthānām yuktiḥ.

‘Resolve (*yukti*) is the determination upon purposes’

COM Ex Ratn 1, p 5

NOTES. || Bh. 19 71b; SD 343, Pratāpar 3 9 Cf Lévi, p 38

44 (P 28a², H 26a²)

prāptiḥ sukhāgamaḥ.

‘Success (*prāpti*) is the attaining of happiness’

COM Ex. Venī 1, p 18-19; Ratn 1, p 20

NOTES || Bh 19 72a SD 344 Pratāpa 3 9 Cf Lévi p 38

45 (P 28 b¹; H. 26 b¹).

bījāgamah samādhānam.

'Settling (*samādhāna*) is the appearance of the Germ (*bīja*).'

Com. Ex. Ratn 1, p 15-16, Venī 1, p 25 [the stanza is quoted also at DR 1 98]

NOTES || Bh 19 72 b, SD 345, Pratāpar 3 9 Cf Lévi, p 38

46 (P 28 b², H 26 b²)

vidhānam sukhadubhakarṭ.

'Conflict of Feelings (*vidhāna*) is that which causes both joy and sorrow'

Com. Ex. Mālatīm 1 32, p 35 [quoted also at DR 4. 56], Mālatīm, 1 22, p 24, Venī 1, p 30-31

NOTES || Bh 19 73 a, SD 346, Pratāpar 3 9 Cf Lévi, p 39

47 (P 29 a¹; H. 27 a¹)

paribhāvo 'dbhutāveśa.

'Surprise (*paribhāva* = *paribhāvanā*) is intentness upon something marvelous.'

Com. Ex. Ratn 1, p 19 [with many variations], Venī 1, p 29

NOTES It is evident that the shorter form *paribhāva* is here used for metrical reasons.

|| Bh 19 73 b, SD 347, Pratāpar 3 9 Cf Lévi, p 39

48 (P 29 a², H. 27 a²)

udbhedo gūḍhabhedanam.

'Disclosure (*udbheda*) is the disclosing of something previously hidden.'

Com. Ex. Ratn 1 23, p 20 [quoted also at DR 1 42], Venī 1, p 27-29.

NOTES Bh and SD define the *udbheda* as a new sprouting of the Germ and the latter cites as example Venī 1 p 30-31, which is quoted by Dhanika as an illustration of the *vidhāna* (DR 1 46)

|| Bh 19 74 a; SD 348; Pratāpar. 3. 9. Cf Lévi, p. 39.

49 (P 29 b¹, H. 27 b¹)

karanam prakrtārambho.

‘Activity (*karaṇa*) is the beginning of the matter in question’

Com Ex · Ratn. 1, p 19, Venī. 1, p 30.

NOTES || Bh 19. 74 b, SD 349, Pratāpar 3 9 Cf. Lévi, p 40

50 (P 29 b²; H 27 b²).

bhedah protsāhanā matā.

‘Incitement (*bheda*) is the term for an urging on’

Com Ex Venī 1, p 31-32 — Of the twelve divisions of the Opening the following six must always be employed Suggestion, Enlargement, Establishment, Resolve, Disclosure, and Settling [cf SD 405, com ; Pratāpar 3 9, end]

NOTES Bh and SD, evidently on etymological grounds, explain *bheda* as a breach of union As an example SD quotes Venī 1, p 12, where Bhīma breaks his alliance with his brothers The SD commentary adds *ke ci tu bhedah protsāhaneti vadanti*, ‘some say, however, that the *bheda* is an urging on’ — which is clearly a reference to the definition of DR. (cf my notes on I 55. 2 70, 71)

|| Bh 19 75 a SD 350, Pratāpar 3 9 Cf Lévi, p 39, 40

THE PROGRESSION AND ITS SUBDIVISIONS

51 (P. 30, H 28).

lakṣyālakṣyatayodbhedas tasya pratimukham bhavet
binduprayatnānugamād angāny asya trayodaśa.

‘The Progression (*pratimukha*) is the development of that [Germ] in accordance with its quality of being perceptible and not perceptible [by turns] Its subdivisions, [arising] from the sequence of the Expansion (*bindu*) and the Effort (*prayatna*), are thirteen [in number].’

Com Ex : Ratn 2, where the love of the king for Sāgarikā prospers and is impeded in turn: Venī 2 5, p 38, Venī 2 28, p 60

NOTES *lakṣyālakṣyatayo*° Hall p 38, P; *lakṣyālakṣya ivo*° H, V — The terms *bindu* and *prayatna* are defined at I 26, 30

|| Bh 19 38 b 39 a SD 334 Pratāpar 3. 10 Cf Lévi p 40

52 (P 31, 32 a; H 29, 30 a).

vilāsaḥ parīsarpaś ca vidhūtaṁ śamanarmanī
narmadyutiḥ pragamaṇaṁ nirodhaḥ paryupāśanaṁ
vajraṁ puspam upanyāso varnasamhāra ity api.

‘[The thirteen subdivisions of the Progression are] · Amorousness (*vilāsa*), Pursuit (*parīsarpa*), Unrequitedness (*vidhūta*), Alleviation (*śama*), Joke (*narman*), Amusement (*narmadyuti*), Response (*pragamaṇa*), Frustration (*nirodha*), Courtesy (*paryupāśana*), Thunderbolt (*vajra*), Gallantry (*puspa*), Intimation (*upanyāsa*), and Combination of the Castes (*varnasamhāra*)’

NOTES *pragamaṇaṁ* Hall p 38, P, *pragayanaṁ* H, V (Bh. has *praganam*, *pragananam*, SD, *pragamanam*, Pratāpar, *pragamah*)

|| Bh. 19 59 b, 60, 61 a, SD 351, Pratāpar 3 11.

53 (P. 32 b¹, H 30 b¹)

ratyarthehā vilāsaḥ syād.

‘Amorousness (*vilāsa*) is desire for the object of pleasure.’

COM. Ex · Ratn 2, p 23-24

NOTES *ratyarthehā* H, V (in V the letter *th* is defective, looking like *y*), P; *ratyutthehā* Hall p 38

|| Bh. 19. 75 b, SD 352, Pratāpar 3 11 Cf Lévi, p 40

54 (P 32 b², 33 a¹, H. 30 b², c¹)

dr̥ṣṭanaṣṭānuserpanam

parīsarpo.

‘Pursuit (*parīsarpa*) is the pursuing of one seen and then lost’

COM Ex Venī 2, p 34-35, Ratn 2, p 47

NOTES || Bh 19 76 a; SD 353, Pratāpar 3. 11. Cf Lévi, p 41.

55 (P. 33 a²; H. 30 c²)

vidhūtaṁ syād aratis.

'Unrequitedness (*vidhūta*) is absence of pleasure [due to unrequited love].'

COM. Ex Ratn 2, p 28 [with variations], Venī, in the case of Bhanumati

NOTES In SD this is variously called *vidhṛta* (ed Roer), *vidhūta* (tr. Mitra), and *vidhuta* (ed Dviveda and Parab). It is there defined as 'a non-acceptance, at first, of a courtesy,' but the commentary adds: *ke cit tu vidhṛtam syād aratī itī vadanti*, 'some say, however, that the *vidhṛta* is absence of pleasure' — which is clearly a reference to the definition of DR (cf the notes on 1 50 above)

|| Bh 19 76 b; SD 354; Pratāpar. 3 11 Cf Lévi, p 41

56 (P 33 a³, H. 30 c³)

tacchamaḥ śamaḥ.

'Alleviation (*śama*) is the allaying of this [Unrequitedness].'

COM Ex Ratn 2, p 43

NOTES The SD (355) substitutes for this an element named *tāṇana*, 'torment,' which it illustrates by the passage from Ratn (2, p 28) quoted by Dhauka as an example of the *vidhūta* (DR 1 55)

|| Bh 19 77 a, Pratāpar 3 11 Cf Lévi, p 41

57 (P 33 b¹, H 31 a¹)

parihāsavaco narma.

'Joke (*narman*) is a humorous remark.'

COM Ex Ratn 2, p 45, Venī 2, p 49

NOTES This *narman* must not be confused with the term *narman*, 'Pleasantry,' defined at 2 79

|| Bh. 19 77 b, SD 356, Pratāpar 3 11 Cf Lévi, p 41

58 (P. 33 b², H 31 a²).

dhṛtis tajjā dyutir matā.

'Amusement (*dyuti* = *narmanyuti*) is considered to be the satisfaction caused by this [Joke]'

COM Ex Ratn 2 p 49.

NOTES No definition of the *narmadyuti* occurs in the text of Bh 19 given by Hall, although it is mentioned at 19 60a, in the preliminary enumeration. Ms P of that work defines it directly after *narmam*, and that definition is quoted in the commentary on SD. 357 (cf Lévi, pt 2, p 8-9)

||SD 357, Pratāpar 3 11. Cf. Lévi, p 42

59 (P. 34 a¹; H. 31 b¹)

uttarā vāk pragamanam.

'Response (*pragamana*) is a reply'

Com Ex Ratn 2, p 39-44

NOTES *pragamanam* Hall p 38, P, *pragayanam* II, V (Bh. has *praganam*, *pragananam* [Ms P, *pragayana*], SD, *pragamanam*; Pratāpar, *pragamah*)

||Bh 19 78a, SD 358, Pratāpar 3 11 Cf Lévi, p 42

60 (P. 34 a²; H 31 b²).

hitarodho nirodhanam.

'Frustration (*nirodhana* = *nirodha*) is a beneficial prevention'

Com Ex.: Ratn 2, p 50.

NOTES Pratāpar. has *nirodha*, as also SD, which defines this subdivision as 'falling into danger.'

||Bh 19 78b; SD 359, Pratāpar. 3 11 Cf Lévi, p. 42

61 (P. 34 b¹; H 32 a¹).

paryupāstir anunayah.

'Courtesy (*paryupāsti* = *paryupāsana*) is politeness'

Com Ex Ratn 2 18, p 54

NOTES ||Bh 19 79a, SD 360; Pratāpar 3 11. Cf Lévi, p. 42.

62 (P. 34 b²; H 32 a²)

puṣpaṃ vākyam viśeṣavat.

'Gallantry (*puṣpa*) is a remark in relation to special excellent qualities

COM. Ex Ratn 2, p 49

NOTES || Bh 19 79 b, SD 361, Pratāpar 3 11. Cf Lévi, p 43

63 (P. 35 a¹, H. 32 b¹).

upanyāsas tu sopāyam.

‘Intimation (*upanyāsa*) is [a remark] embodying a stratagem’

COM Ex : Ratn. 2, p. 47

NOTES. *upanyāsas tu sopāyam* H, V, P; *prasādanam upanyāso* Hall p 38 (= SD. 363, but in inverted order). The variant reading given by Hall may be due to some copyist familiar with SD. The SD. commentary quotes from some treatise a definition largely identical with that of Bh

|| Bh 19 80 b, SD 363; Pratāpar. 3 11. Cf. Lévi, p. 43

64 (P. 35 a²; H. 32 b²).

vajram pratyakṣaṇiṣṭhūram.

‘Thunderbolt (*vajra*) is a cruel remark made to one’s face.’

COM Ex Ratn 2, p. 53, 54

NOTES || Bh 19 80 a; SD 362, Pratāpar 3 11 Cf. Lévi, p 43.

65 (P. 35 b; H 32 c).

cāturvarnyopagamanam varnasamhāra iṣyate.

‘Combination of the Castes (*varnasamhāra*) is regarded as a coming together of the four castes.’

COM Ex Mahāvīra 3 5, p 93 — The most important divisions of the Progression are: Pursuit, Response, Thunderbolt, Intimation, and Galantry [The word *prāsama* should evidently be corrected to *pragama* — Cf SD 405, com, Pratāpar 3 11, end]

NOTES *cāturvarnyo*^o Hall p 38, P, *cāturvarno*^o H, V. — According to the commentary on SD. 364, Abhinavagupta interpreted *varṇa* as ‘characters’ and *samhāra* as ‘drawing together’ This close association of characters he illustrated by an incident in the second act of the Ratnāvalī (p. 47, 49, 50)

|| Bh. 19 81 a SD 364 Pratāpar 3 11 Cf Lévi, p 43, 44

THE DEVELOPMENT AND ITS SUBDIVISIONS

66 (P. 36, H. 33).

garbhas tu drstanaṣṭasya bījasyānvesanam muhuh
dvādaśāṅgaḥ patākā syān na vā syāt prāptisambhavaḥ.

'The Development (*garbha*) is a searching after the Germ (*bīja*), which is seen and lost by turns. It has twelve subdivisions. [In it] there should be an Episode (*patākā*), or [else] there should not be Prospect of Success (*prāptisambhava* = *prāptyāśā*)'

Com Ex Ratn 3, p 73

NOTES On the Episode see I 21, on the Prospect of Success, I. 31
Bh and SD add a thirteenth subdivision, see DR I. 80, notes

|| Bh 19 39 b, 40 a, SD 335, Pratāpar 3 12 Cf Lévi, p 44 57

67 (P. 37, 38 a, H 34, 35 a)

abhūtāharanam mārgo rūpodāharane kramah
samgrahaś cānumānam ca totakādhubale tathā
udvegāsambhramākṣepā lakṣaṇam ca praṇīyate.

'[The twelve subdivisions of the Development are]: Mis-statement (*abhūtāharana*), Indication (*mārga*), Supposition (*rūpa*), Exaggeration (*udāharana*), Progress (*krama*), Propitiation (*samgraha*), Deduction (*anumāna*), Quarrel (*totaka*), Outwitting (*adhubala*), Dismay (*udvega*), Consternation (*sambhrama*), and Revelation (*ākṣepa*). Their definitions are given [in the following sections].'

NOTES Bh and SD add a thirteenth subdivision called *prāthanā*; see DR I 80, notes

|| Bh 19 62 b-64 a; SD 365 a-c, Pratāpar 3. 13

68 (P 38 b¹; H 35 b¹)

abhūtāharanam chadma.

'Mis-statement (*abhūtāharana*) is deception'

Com Ex Ratn. 3, p 56.

NOTES || Bh 19 82 a SD 365 d Pratāpar 3 13 Cf Lévi p 44.

69 (P. 38 b²; H. 35 b²).

mārgas tattvārthakīrtanam.

'Indication (*mārga*) is a pointing out of one's real purpose.'

Com. Ex. Ratn. 3, p. 61 [with variations].

NOTES || Bh. 19 82 b; SD 366; Pratāpar 3 13 Cf Lévi, p. 44.

70 (P. 39 a¹; H. 36 a¹)

rūpam vitarkavad vākyam.

'Supposition (*rūpa*) is a remark which embodies a hypothesis.'

Com. Ex. Ratn. 3, p. 65

NOTES. || Bh. 19 83 a, SD 367, Pratāpar 3 13 Cf Lévi, p. 45

71 (P. 39 a², H. 36 a²)

sotkarsaṃ syād udāhṛtiḥ.

'Exaggeration (*udāhṛti* = *udāharana*) is [a remark] that contains an over-statement.'

Com. Ex. Ratn. 3, p. 60

NOTES Lévi observes (p. 45) 'D'après Bhārata et Viçvanātha, *udāharana* désigne l'extraordinaire, le surnaturel' I cannot find any warrant for this statement Bh. and SD are substantially in accord with DR. on this point, and the example given in the SD. commentary is appropriate. The illustration from the Śakuntalā given by Lévi was selected by him in accordance with the statements of the native commentaries (see Lévi, p. 5)

|| Bh. 19 83 b; SD 368, Pratāpar 3. 13 Cf Lévi, p. 45.

72 (P. 39 b¹; H. 36 b¹).

kramaḥ samcintyamānāptir.

'Progress (*krama*) is attainment of what one is thinking earnestly about.'

Com. Ex. Ratn. 3, p. 67.

NOTES. For parallel passages see the notes on the following section
Cf. Lévi, p. 45.

73 (P. 39b²; H. 36b²)

bhāvajñānam athāpare.

‘Others [say it is] a knowledge of the feelings [of another]’

COM. Ex. Ratn. 3, II-13, p. 68-70

NOTES. This is the interpretation of the term *jñāna* in Bh. and SD. Lévi mentions still another, ‘knowledge of the future,’ occurring in a line attributed to Bharata in Jagaddhara’s com. on *Mālatīm*.

|| Bh. 19 84a, SD. 369. Pratāpar. 3 13. Cf. Lévi p. 46

74 (P. 40a¹, II 37a¹)

samgrahah sāmādānoktir.

‘Propitiation (*samgraha*) is a speech in making a conciliatory present.’

COM. Ex. Ratn. 3, p. 61

NOTES. || Bh. 19 84b, SD. 370, Pratāpar. 3 13. Cf. Lévi, p. 46

75 (P. 40a²; H. 37a²)

abhyūho lingato ’numā.

‘Deduction (*anumā* = *anumāna*) is an inference from some characteristic sign.’

COM. Ex. Ratn. 3, p. 72-73

NOTES. || Bh. 19 85a, SD. 371, Pratāpar. 3 13. Cf. Lévi, p. 46

76 (P. 40b¹; H. 37b¹)

adhibalam abhisamdhīḥ.

‘Outwitting (*adhibala*) is a [clever] deception.’

COM. Ex. Ratn. 3, p. 66

NOTES. For another definition see the com. on the following section. — This *adhibala* must not be confused with the *adhibala* defined at 3 20. — The word *adhibala* in Roer’s text of SD. 375 is clearly a misprint. The correct form *adhibala* occurs in the preliminary enumeration, SD. 365c.

|| Bh. 19 87a; SD. 375, Pratāpar. 3 13. Cf. Lévi, p. 47

77 (P. 40b²; H 37b²).

samrabdhām totakam vacah.

'Quarrel (*totaka*) is an angry speech'

Com Ex. Ratn 3, p 78-79; Venī 3 34-46, p 87-93 Quotation from some other treatise.

[P 41a] *totakasyānyathābhāvam bruvate 'adhibalam budhāh*

'The learned say that the *adhibala* is another form of *totaka*' Ex Ratn 3, p 71 [Continuation of the quotation]

[P 41b] *samrabdhavacanam yat tu totakam tad udāhṛtam*

'Quarrel (*totaka*) is declared to be the speech of angry persons' [Or 'an angry speech.' Ex : Ratn 3, p 70; Venī 4, p 106-107 [with variations]

NOTES I follow Hall in regarding these interpolated definitions as part of the commentary, rather than of the text. The first seems to connect (or confuse) this *adhibala* with the *adhibala* defined at 3 20, the second is a mere repetition of the definition of the *totaka* given by DR. Parāb prints them in the same type as the text, with the number 41—In SD, the subdivision defined in this section is called *totaka*.

|| Bh 19 86b, SD 374; Pratāpar 3 13 Cf. Lévi, p 46, 47

78 (P 42a¹; 38a¹)

udvego 'rikṛtā bhūtiḥ.

'Dismay (*udvega*) is fear caused by an enemy.'

Com Ex. Ratn 3, p 79 [with variants]; Venī. 4, p 97.

NOTES. || Bh 19 87b, SD 376; Pratāpar 3 13. Cf. Lévi p 47.

79 (P. 42a², H 38a²).

śankātrāsau ca sambhramah.

'Consternation (*sambhrama*) is fear and trembling.'

Com Ex Ratn 3, p 75 [with variants]; Venī 3, p 94; Venī 3, p 73

NOTES This subdivision of the Development is called *vidrava* in Bh and SD. See DR. 1 85 and the notes on that section

|| Bh 19. 88a; SD 377, Pratāpar 3 13 Cf. Lévi, p. 47

80 (P. 42b, H 38b).

garbhabījasamudbheda āksepah parikīrtitah.

'Revelation (*ākṣepa*) is declared [to result] from the unfolding of the Germ (*bīja*) in the Development (*garbha*)'

COM Ex : Ratn 3, p 73, 78, 80; Venī 4, p 105 — The most important of these subdivisions of the Development are Mis-statement, Indication, Quarrel, Outwitting, and Revelation. The others are employed when possible [Cf SD 405, com., Pratāpar 3 13, end]

NOTES Bh gives a definition similar to the above, but employs the designation *upakṣipta* (as one must emend, following Lévi, p 47). In the preliminary summary (Bh 19 63 a) it is called *ākṣipta*, with the change of prefix frequently necessitated by the meter in technical treatises of this kind. The text of Bh. given by Hall, which unfortunately shows evidences of hasty preparation, has *prārthanā kṣipram* (for *prārthanāḥkṣiptam* = *prārthanā* + *ākṣiptam*) in 19 63 a, and *upasthikam* (for *upakṣiptam*) in 19 86 a. The Ms P of Bh reads *kṣipti* (Lévi, p 47). —SD under the designation *kṣipti*, gives a somewhat different definition and an obscure example—Pratāpar has the following definition *iṣṭāthopayānuvaranam aksepah*

Bh 19 85 b and SD 372 mention and define a thirteenth division of the Development, the *prārthanā*, 'Invitation', a summons to enjoyment or festivity. This is inserted so that those who exclude the Benediction (*praśasti*) from the number of divisions of the Conclusion (*nirvahanā*) may still have the full complement of 64 subdivisions (SD 372, com.)

|| Bh 19 86 a, SD 373, Pratāpar 3 1; Cf Lévi, p 47-48

THE PAUSE AND ITS SUBDIVISIONS

81 (P. 43, H. 39).

krodhenāvamrśed yatra vyasanād vā vilobhanāt
garbhanīrbhinnabījārthaḥ so 'vamarśo 'ngasamgrahaḥ.

'The Pause (*avamarśa*, lit. deliberation) is that group of subdivisions [of the Junctures] in which one stops to reflect (*avamrśed*) because of anger or passion or temptation, and which has as its subject the Germ (*bīja*) that has been unfolded in the Development (*garbha*).'

COM Ex : Ratn 4, as far as the excitement caused by the fire; Venī 6 1, p 158

NOTES so 'vamarśo 'ngasamgrahaḥ V, P; °saṅg[r]ahah H, so 'vamarśa iti smṛtaḥ Hall p 38 (apparently a reminiscence of Bh 19 41 a) —SD calls this Juncture *vimarsa*, Bh (and sometimes DR), *vamarśa* — On the use of *avamrśed* to explain *avamarśa* see the notes on DR. 1. 19

|| Bh 19. 40 b, 41 a, SD. 336, Pratāpar. 3. 14. Cf Lévi. p. 48.

82 (P. 44, 45 a, H 40).

tatrāpavādasamphetau vidravadravaśaktayaḥ
dyutiḥ prasangaś chalanam vyavasāyo virodhanam
prarocanā vicalanam ādānam ca trayodaśa.

'The thirteen [subdivisions] of it [i. e. of the Pause] are: Censure (*apavāda*), Altercation (*sampheta*), Tumult (*vidrava*), Contempt (*drava*), Placation (*śakti*), Rebuke (*dyuti*), Reverence (*prasanga*), Humiliation (*chalanam*), Assertion (*vyavasāya*), Opposition (*virodhana*), Foresight (*prarocanā*), Boastfulness (*vicalana*), and Summary (*ādāna*)'

NOTES || Bh 19 64, 65, 66 a; SD. 378 a, b, c, Pratāpar 3 15

83 (P. 45 b¹, H. 41 a¹).

doṣaprakhyā 'pavādah syāt.

'Censure (*apavāda*) is the proclaiming of a fault [of another]'

COM Ex Ratn. 4, p 82-83, 87; Venī 6, p 160-161

NOTES || Bh 19 89 a, SD 378 d, Pratāpar 3 15 Cf. Lévi, p. 48

84 (P. 45 b²; H 41 a²).

sampheto rosabhāṣanam.

'Altercation (*sampheta*) is speaking in anger'

COM Ex Venī 6, p 168-169

NOTES || Bh 19 89 b, SD 379; Pratāpar 3 15 Cf Lévi, p 49

85 (P. 45 c¹, H 41 b¹)

vidravo vadhabandhādīr.

'Tumult (*vidrava*) is slaying, taking prisoner, and the like'

COM. Ex *yenācīya mukh*^o, stanza from the Chalitārāma [an unpublished drama]; Ratn 4 14, p 99, Ratn 4, p 99 [with many variations]

NOTES In Bh and SD. *vidrava* is used as the equivalent of the term *sambhāna* defined at DR. 1. 79. In place of *vidrava* as a subdivision of

the *avamarśa* Bh substitutes an element called *vyāhāra*, which is defined at 19 94b as 'a relating of what one has seen in person', SD 385 substitutes *kheda*, 'Lassitude,' with an example from *Mālatīm* 6—For *vadhabandha* see *Mānavadharmasāstra* 5 49

|| Prātāpar 3 15 Cf Lévi, p 49

86 (P 45 c²; H. 41 b²)

dravo gurutiraskṛtiḥ.

'Contempt (*drava*) is disrespect to one's elders'

COM Ex Uttarakāma 5 34, p 135; Venī 6, p 182

NOTES || Bh 19 90a, SD 381, Prātāpar 3 15 Cf Lévi, p 50

87 (P 46 a¹, H 42 a¹)

virodhaśamanam śaktis.

'Placation (*śakti*, lit power) is the allaying of disagreement.'

COM Ex : Ratn 4 1, p 85, Uttarakāma 6 11, p 142

NOTES From the examples it seems that DR refers this to a disagreement of facts, SD to a disagreement between persons

|| Bh 19 90b, SD. 383, Prātāpar 3 15 Cf Lévi, p 50

88 (P 46 a², H 42 a²)

tarjanodvejane dyutiḥ.

'Rebuke (*dyuti*, lit. flash) is reprimanding and hurting the feelings.'

COM Ex Venī 6, p 164-167.

NOTES || Bh 19 95a, SD 382, Prātāpar 3 15 Cf Lévi, p 50.

89 (P. 46 b¹; H 42 b¹)

gurukīrtanam prasangaś.

'Reverence (*prasanga*) is mentioning one's elders.'

COM Ex : Ratn 4, p 97 [with many variations], Mṛcch 10, p 259 [the stanza is quoted also at DR. 2 4]

NOTES || Bh 19 91a; SD 384; Prātāpar 3 15 Cf Lévi, p 50.

90 (P. 46 b²; H 42 b²)

chalanam cāvamānanam.

'Humiliation (*chālana*, lit. deceit) is disrespect [shown to one]'

COM. Ratn. 4, p. 87, the abandoning of Sītā in the Rāmābhyudaya [a drama written by Yaśovarman in the latter part of the seventh century, mentioned also at SD 427; cf ZDMG 36 (1882), p. 521]

NOTES SD calls this element *chādana*, Pratāpar *calana*. For another definition of *chālana*, cited in the Arthadyotanikā, see Lévi, pt 2, p. 9

|| Bh. 19 94 a; SD 390, Pratāpar 3. 15 Cf Lévi, p. 50

91 (P. 47 a¹, H. 43 a¹).

vyavasāyaḥ svaśaktyuktiḥ.

'Assertion (*vyavasāya*) is mention of one's own power.'

COM. Ex Ratn 4 8, 9, p. 91-92 [the words between the stanzas, *ahavā kim bahunā jampīna*, constitute an alternative reading of the opening words of the second stanza], Veni 6 6, p. 162

NOTES || Bh. 19 91 b, SD 380, Pratāpar 3 15. Cf Lévi, p. 51

92 (P. 47 a², H 43 a²)

samrabdhānām virodhanam.

'Opposition (*virodhana*) is [the same thing in the case] of those that are excited.'

COM. Ex Veni 5, p. 150-152 [quoted in part also at DR 3. 20]

NOTES *samrabdhānām* H. V, P; *samrambhoktir* Hall p. 38 — Bh. calls this *virodha* and defines it as an exchange of remarks, SD explains it as an apprehension of failure. In Pratāpar this is named *virodhana* and defined as *krodhasamrabdhānām anyonyavakscpo*.

|| Bh. 19 92 a; SD 387, Pratāpar. 3 15 Cf Lévi, p. 51

93 (P 47 b; H 43 b)

siddhāmantranato bhāvidarśikā syāt prarocanā.

'Foresight (*prarocanā*) is seeing what is to come because of an assurance of success.'

COM Ex · Venī. 6, p. 169-171

NOTES || Bh 19 92 b. SD 388, Pratāpar 3 15 Cf Lévi, p. 51

94 (P 48 a¹, H 43 c¹).

vikatthanā vicalanam.

‘Boastfulness (*vicalana*) is bragging’

COM Ex Venī 5, p. 149-150 [in editions of the text of the play the words *api ca iṭa* do not appear, and the following stanza is given to Bhīma, quoted in part also at DR 3 20]; Ratn 4 18, p. 105

NOTES SD. 386 substitutes for the *vicalana* an element called *pratiṣeda*, ‘Obstruction’

|| Bh 19 93 a, Pratāpar 3 15 Cf Lévi, p. 52

95 (P 48 a²; H 43 c²)

ādānam kāryasamgrahah.

‘Summary (*ādāna*) is a résumé of the action.’

COM Ex · Venī 6, p. 199; Ratn 4, p. 101 [with variations], Ratn 4, 18 c, p. 105. — The most important divisions of the *Panśe* are: Censure, Placation, Assertion, Foresight, and Summary [cf. SD 405, com.]

NOTES || Bh 19 93 b, SD 389, Pratāpar 3 15. Cf Lévi, p. 52.

THE CONCLUSION AND ITS SUBDIVISIONS

96 (P 48 b, 49 a; H 44).

bijavanto mukhādyarthā viprakīrnā yathāyatham
aikārthyam upanīyante yatra nrvahanaṃ hi tat.

‘The Conclusion (*nrvahana*) is that [Juncture] in which the matters that occurred in the Opening (*mukha*) and in the other Junctures, and that contained the Germ (*bīja*) and were distributed in due order, are brought together to one end.’

COM Ex Venī. 6, p. 202, Ratn 4, p. 103

NOTES. In 1 36, where the names of the five Junctures are given, the concluding one, here called *nrvahana*, is designated as *upasamhṛti*. The same change of name is found also in SD (cf. 332, 337), and the two terms may be regarded as synonymous. — Bh. has *nībarhana*.

|| Bh. 19 41 b. 42 a. SD 337. Pratāpar 3. 16 Cf Lévi p. 52.

97 (P. 49 b, 50, H. 45).

samdhir vibodho grathanam nirṇayaḥ paribhāṣanam
prasādānandasamayāḥ kṛtibhāṣopagūhanāḥ
pūrvabhāvopasaṃhārau praśastiś ca caturdaśa.

'The fourteen [subdivisions of the Conclusion] are: Junction (*saṃdhi*), Vigilance (*vibodha*), Hint (*grathana*), Narration (*nirṇaya*), Conversation (*paribhāṣana*), Graciousness (*prasāda*), Bliss (*ānanda*), Deliverance (*saṃaya*), Confirmation (*kṛti*), Expression of Satisfaction (*bhāsā* = *bhāṣana*), Unforeseen Circumstance (*upagūhana*), Anticipation (*pūrvabhāva*), Termination (*upasaṃhāra* = *kāvya-saṃhāra*), and Benediction (*praśasti*)'

NOTES || Bh. 19 66 b, 67, 68, SD 391, Pratāpar 3 18

98 (P. 51 a¹, H. 46 a¹)

saṃdhir bījopagamanam.

'JUNCTION (*saṃdhi*) is the coming up [again] of the Germ (*bīja*)'

COM. Ex. Ratn 4, p. 103; Venī 1, p. 25 [the stanza is quoted also at DR. 1. 45]

NOTES This subdivision of the *nirvāṇa* must not be confused with *saṃdhi*, 'Juncture', cf. 1. 35.

|| Bh. 19 96 a, SD 392, Pratāpar 3 18 Cf. Lévi, p. 53

99 (P. 51 a², H. 46 a²).

vibodhah kāryamārganam.

'VIGILANCE (*vibodha*) is seeking for the Dénouement (*kārya*).'

COM. Ex. Ratn 4, p. 103, Venī 6, p. 204-205

NOTES Pratāpar has the form *zīrodha* (observe that it reads *nīrodhana* for the *zīrodhana* of DR. 1. 92), but the same definition as DR.

|| Bh. 19 96 b, SD 393; Pratāpar 3 18 Cf. Lévi, p. 53

100 (P 51 b¹, H. 46 b¹)

grathanam tadupakṣepo.

'Hint (*grathana*) is an intimation of this [Dénouement, as if attained].'

COM. Ex Ratn 4, p. 105, Venī 6, p. 201.

NOTES || Bh. 19 97 a, SD 394, Pratāpar 3 18 Cf Lévi, p 54

101 (P 51 b²; H 46 b²)

'nubhūtākhyā tu nirṇayah.

'Narration (*nirṇaya*) is a relation of experience'

COM Ex Ratn. 4, p 106; Venī 6, p 203

NOTES. || Bh 19 97 b, SD 395, Pratāpar 3 18 Cf Lévi, p 54

102 (P 52 a¹, H 47 a¹)

paribhāsā mitho jalpaḥ.

'Conversation (*paribhāsā* = *paribhāsana*) is talking [of persons] with one another'

COM Ex Ratn 4, p 104-105; Venī 6, p 205-206.

NOTES Bh and SD define this subdivision of the *nirvāhana* as a speech implying censure

|| Bh 19 98 a; SD 396, Pratāpar 3 18 Cf Lévi, p 54

103 (P. 52 a², H 47 a²)

prasādah paryupāsanam.

'Graciousness (*prasāda*) is courtesy.'

COM Ex Ratn 4, p. 105, Venī 6, p 205

NOTES || Bh 19 99 a; SD 398; Pratāpar. 3 18. Cf Lévi, p 55

104 (P 52 b¹; H. 47 b¹).

ānando vāñchitāvāptiḥ.

'Bliss (*ānanda*) is the attainment of one's desires



COM Ex Ratn. 4, p 107 [differs from the ordinary text]; Venī 6,

NOTES || Bh 19 99b; SD 399, Pratāpar 3 18 Cf Lévi, p 55

105 (P 52b²; H 47b²).

samayo dukkhanirgamaḥ.

'Deliverance (*samaya*, lit occasion) is escape from misfortune.'

COM Ex Ratn. 4, p 104; Venī 6, p. 208

NOTES. || Bh. 19 100a, SD 400; Pratāpar 3 18 Cf Lévi, p 55

106 (P 53a¹; H 48a¹).

kṛtir labdhārthaśamanam.

'Confirmation (*kṛti*, lit. fact) is substantiation of the result attained.'

COM Ex Ratn 4, p 107; a passage from Venī [substantially equivalent to the stanza 6 44, p 209]

NOTES || Bh 19 98b, SD 397, Pratāpar 3 18 Cf Lévi, p 55

107 (P 53a²; H 48a²)

mānādyāptiś ca bhāsanam.

'Expression of Satisfaction (*bhāsana*) is the attainment of one's expectations and the like'

COM Ex Ratn 4, p 108

NOTES Pratāpar calls this subdivision *ābhāsana* and defines it as *prāptakāryānumodanam* — Bh. has *ābhāsana*

|| Bh. 19 101a, SD 402, Pratāpar 3. 18 Cf Lévi, p 56

108 (P 53b; H. 48b)

kāryadrṣtyadbhuta-prāpti pūrvabhāvopagūhane.

'Anticipation (*pūrvabhāva*) and Unforeseen Circumstance (*upagūhana*) are [respectively] the foreseeing of the Dénouement (*kārya*) and the experiencing of something wonderful'

Com Ex. Ratn. 4, p. 106-107 (Anticipation), Venī 6, p. 207 (Unforeseen Circumstance)

NOTES For the *pūrvabhāva* SD 403 substitutes the *pūrvavākya*, or allusion to words spoken before

|| Bh 19 100 b, 101 b, SD 401; Pratāpar 3 18 Cf Lévi, p. 56

109 (P. 54 a¹; H. 48 c²).

varāptih kāvyasamhārah.

'Termination (*kāvyasamhāra*) is obtaining a boon'

Com Ex Ratn 4, p. 108 [cf Nāgārjuna 5, p. 105, Priyadarśikā 4, p. 95].

NOTES The illustrative example here and in SD shows that this *kāvyasamhāra* is merely a designation for the phrase 'What further can I do for you?' which in many of the dramas precedes the final Benediction

|| Bh 19, 102 a, SD 404, Pratāpar 3 18 Cf Lévi, p. 56

110 (P. 54 a²; H. 48 c²)

praśastih śubhaśamsanam.

'Benediction (*praśasti*) is a prayer for good things.'

Com Ex. Venī, 6, p. 210-211

NOTES. The principal divisions of the Conclusion are the End of the Drama and the Benediction. these must always be employed in the order named (SD. 405, com)

|| Bh 19 102 b, SD 405, Pratāpar 3 18 Cf Lévi, p. 56

111 (P. 54 b, H. 49 a).

uktāngānām catuhsastih sodhā caisām prayojanam.

'The sixty-four subdivisions have now been spoken of. Their application is sixfold.'

NOTES || SD. 406 a, Pratāpar 3 18 Cf Lévi, p. 36

SIXFOLD APPLICATION OF THE SUBDIVISIONS

112 (P. 55. H. 49 b, c).

istasyārthasya racanā gopyaguptih prakāśanam
rāgaḥ prayogasyāścaryam vṛttāntasyānupakṣayaḥ.

'[These six applications are], the arranging of the subject chosen, concealing what is to be concealed, disclosing [what is to be disclosed], emotion, the element of surprise in the representation, and sustaining interest in the story.'

NOTES || Bh 19 48 b, 49, SD 407 a, b, c, AP 337. 24, 25, Pratāpar 3 18. Cf Lévi, p 36

TWOFOLD TREATMENT OF THE SUBJECT-MATTER

113 (P 56; H 50).

dvedhā vibhāgaḥ kartavyaḥ sarvasyāpīha vastunah
sūcyam eva bhavet kim cid dr̥śyaśravyaṁ athāparam

'And here [i.e. in the play] a twofold division of the whole subject-matter must be made some [of it] is to be intimated, and the rest is to be seen and heard'

NOTES || Pratāpar 3 18 Cf Lévi, p 57

114 (P 57, H. 51).

nīraso 'nucitas tatra samsūcyo vastuvistarah
dr̥śyas tu madhurodāttarasabhāvanīrantarah.

'Minute details of the subject-matter that are deficient in Sentiment and unsuitable are [merely] to be intimated in it [i.e. in the play], but what has constantly sweet and exalted Sentiments and States is to be presented in action'

NOTES For an enumeration of actions considered unsuitable for actual presentation in the play see 3 39 Cf Lévi p 57

THE FIVE KINDS OF INTERMEDIATE SCENE

115 (P 58; H 52)

arthopakṣepakaiḥ sūcyam pañcabhiḥ pratipādayet
viṣkambhacūlikāṅkāsyāṅkāvatārapraveśakaiḥ.

'What is to be [merely] intimated one should make clear by means of the five Intermediate Scenes (*arthopakṣepaka*),

[namely] the Explanatory Scene (*viskambha*), the Intimation-scene (*cūhikā*), the Anticipatory Scene (*aukāśya*), the Continuation-scene (*ankāvatāna*), and the Introductory Scene (*praveśaka*)’

NOTES || Bh. 19. 109, SD 305, 308 a, b; Pratāpar. 3 18 Cf Lévi, p 59

116 (P 59; H 53 a, b).

vr̥ttavartisyamānānām kathāṃśānām nīdarśakah
saṃkṣepārthas tu viśkambho madhyapātraprayojitaḥ.

‘The Explanatory Scene (*viskambha* = *viśkambhaka*), which is presented by middling characters and is for the purpose of condensing, explains parts of the story that have happened or are about to happen.’

NOTES This is called *viśkambhaka* in Bh and SD and also in many dramas, DR often uses the form *viśkambha*—In explanation of the *viskambhaka* the com on Mankhakośa 563 (ed Zachariae, Vienna, 1897, p 77) quotes Bh 18 35

|| Bh 19 110; 18 34. 51 SD 308 c, d, Pratāpar 3 19 Cf Lévi, p 59

117 (P. 60 a, H 53 c)

ekānekakṛtaḥ śuddhaḥ saṃkīrno nīcamadhyamañḥ.

‘When performed by one or more persons [of one class], it [is called] pure (*śuddha*); when by inferior and middling [characters], it [is called] mixed (*saṃkīrna*).’

NOTES The pure variety is a soliloquy or a dialogue in Sanskrit and is presented by one or two middle-class characters; the mixed variety is in Prākṛit and is presented by middling and inferior characters together (whence the designation).

|| Bh. 19 111, 18 35, 52, SD 308 e, f, Pratāpar 3 19 Cf Lévi, p 59

118 (P. 60 b, 61 a, H 54)

tadvad evānudāttoktyā nīcapātraprayojitaḥ
praveśo ’nīkadvayasyāntaḥ śeṣārthasyopasūcakah.

‘The Introductory Scene (*praveśa* = *praveśaka*), which is quite similar [to the preceding] and is performed by

inferior characters in language that is not elevated, explains, between two Acts, matters that have been omitted.'

COM The phrase 'between two acts' prohibits the use of the Introductory Scene in the first act.

NOTES 'nkadvayasyāntah H, V, P, °nte Hall p 38 — The *praveśaka*, as distinguished from the *viskambhaka*, is always in Prakrit Gray, JAOS 25 205, note 1, rightly protests against the misleading translation 'interlude,' which has an entirely different connotation in English

|| Bh 19 113, 114=18 30, 31; SD 309, Pratāpar 3 22 Cf Lévi, p 61

119 (P 61 b, H. 55 a)

antaryavanikāsamsthais cūlikā 'rthasya sūcanā.

'The Intimation-scene (*cūlikā*) is an explanation of a matter by persons stationed behind the curtain'

COM Ex Uttararāma. 2, p 47, Mahāvīra 4, p 125

NOTES *antaryavanikā*° H, V, *antarjavanikā*° Hall p 38, P — On the curtain in the Hindu theater see Lévi, p 373-374

|| Bh, 19 112, SD 310; Pratāpar 3 20 Cf. Lévi, p 60

120 (P 62 a, H 55 b)

ankāntapātrair ankāsyam chinnānkasyārthasūcanāt.

'The Anticipatory Scene (*ankāsyā*) [is so called] because of the allusion by characters at the end of an Act to the subject of the following Act [lit of an Act that is detached (from it)]'

COM Ex Mahāvīra 2, p. 87 3, p 89

NOTES. In Bh and SD this is called *ankamukha* in both summary and definition; here only *ankāsyā* (*anka* + *āsyā*) The variation is of no significance, since *āsyā* and *mukha* are synonymous — SD gives, in addition to the explanation of *ankāsyā* as a reference to the opening of the succeeding act (313), another interpretation (312) as a part of an act in which the subject of all the acts is intimated The former is included on the authority of Dhanika, the latter seems to be an original interpretation intended to differentiate the *ankamukha* more clearly from the *ankāvatāra*, with which some persons (according to SD 313, com) claimed it was identical

|| Bh 19 116 SD 312 313 Pratāpar 3 21 Cf Lévi p 60

121 (P 62b, 63a, H. 56)

ankāvatāras tv ankānte pāto 'nkasyāvibhāgataḥ
ebhiḥ samsūcayet sūcyam drśyam ankaiḥ pradarśayet.

'The Continuation-scene (*ankāvatāra*) is the occurrence of an Act at the end of [the previous] Act, without separation from it — By means of these [Intermediate Scenes just enumerated] one should intimate what is to be intimated; [but] what is to be seen one should represent by means of the acts [themselves]'

COM. Ex. of *ankāvatāra* Mālav 1, p. 21 [with variants]

NOTES. *pāto 'nkasyā°* H, V, P, *pāṇḍukasyā°* Hall p. 38. — The Continuation-scene is evidently a continuation of the action by the same characters in a succeeding act, without other interruption than the technical separation between the acts. A remarkable instance of the application of this device on the modern stage is to be found in a drama by Charles Rann Kennedy, *The Servant in the House* (published at New York, 1908), in which every act is thus continued in the following one — The Continuation-scene does not seem to belong properly in the category of Intermediate Scenes, according to the definition of these in the latter part of this section, it is not clear how it informs the audience of matters that cannot be presented on the stage (cf 1 114)

|| Bh 19 115, SD 311, Prātāpar 3 23 Cf Lévi, p. 60

ASIDES, CONFIDENTIAL REMARKS, AND THE LIKE

122 (P 63b, H. 57a).

nātyadharmam apeksyātat punar vastu tridheṣyate.

'This subject-matter [just mentioned] is further declared to be of three kinds, with regard to the dramatic rules (*nātyadharma*)'

NOTES. This section serves as an introduction to sections 123–128. Contrary to the usual practice of our author, the three kinds are not specially named and enumerated before they are taken up individually in sections 123–124, 125–127, and 128 — Cf Lévi, p. 61

123 (P 64a; H 57b)

sarvesām niyatasyaiva śrāvyam aśrāvyam eva ca

'Of the matter in hand some is to be heard by all, some is not to be heard by all'

NOTES The technical terms are given in the following section Cf Lévi, p. 61

124 (P 64b, H 58a)

sarvaśrāvyam prakāśam syād aśrāvyam svagatam matam.

'What is to be heard by all is [called] an A loud (*prakāśa*): what is not to be heard [by all] is known as an A side (*svagata*)'

NOTES An A side is also called *ātmagata*. The adverbial forms *ātmagatam* and *svagatam* occur frequently in the stage-directions of the dramas || SD. 425 a, b. Cf Lévi, p. 61

125 (P 65a; H 58b)

dvidhā 'nyan nāṭyadharmākhyam janāntam apavāritam.

'There is another so-called dramatic rule that is twofold. Personal Address (*janānta* = *janāntika*) and Confidence (*apavārita*)'

NOTES Cf Lévi, p. 61.

126 (P 65b, 66a, H 59a, b).

tripatākākareṇānyān apavāryāntarā kathām
anyonyāmantranam yat syāj janānte taj janāntikam.

'Personal Address (*janāntika*) is mutual conversation in the presence of [other] persons by shutting out the others in the middle of a story by the hand with three fingers raised (*tripatākā*)'

NOTES. The word *tripatākā*, explained briefly in the commentary on this section and in detail in Bh 9 38-39, designates the hand with three fingers outstretched, the thumb and ring-finger being curved inward. As can be seen from the passage of Bh referred to, this was one of the conventional gestures of the Hindu stage—For an example of the *janāntika* see Śakuntalā 6 24 +, p. 221

|| SD 425 d, e Cf Lévi, p. 61

127 (P 66b; H. 59c)

rahasyam kathiyate 'nyasya parāvṛtṭyā 'pavāritam.

'A Confidence (*apavārita*) is a secret told to another by turning around [to him].'

NOTES. The *apavārita* is understood to be heard only by the person addressed

||SD 425 b c Cf Lévi, p 61

128 (P 67, H 60).

kim bravīsy evam ityādi vinā pātram bravīti yat
śrutvevānuktam apy ekas tat syād ākāśabhāsitam.

'When [one actor] alone, without [another] actor [on the stage] says 'Do you say so?' or the like, as if hearing something, though it is [really] not spoken, that is [called] Conversation with Imaginary Persons (*ākāśabhāsitā*)'

COM 'Some persons name other dramatic rules besides, such as *prathamakalpa* [cf Lévi, pt 2, p. 12], etc., but no definition of them is given in this work, because they are not ordained by Bharata are not mentioned in lexicons, consist in the use of dialect by some characters, and are really not dramatic rules at all'

NOTES This device is frequently employed in the Bhāṇa, or Monologue, see DR 3 53 An interesting illustration of its use is found at the opening of the second act of the *Mudrārāksasa*. For an Occidental parallel see Maeterlinck, *L'Oiseau bleu*, beginning of tableau 5, act 3 (ed Paris, 1911, p 108-109)

||SD 425 f, g Cf Lévi, p 61, 62.

CONCLUSION OF THE FIRST BOOK

129 (P. 68, H 61)

ityādy aśesam iha vastuvibhedajātaṃ
Rāmāyanādi ca vibhāvya Brhatkathāṃ ca
āśūtrayet tad anu netrrasānugunyāc
citrām kathāṃ ucitacāruvacahprapañcaih.

'After examining the entire body of divisions of the subject-matter here [presented] in these and the following [sections]

as well as the Rāmāyana and the like, and the Brhatkathā, one should thereupon compose a story diversified with the appropriate selection of Hero and Sentiments, together with amplifications of appropriate and pleasing words.*

COM As, for example, the drama Mudrārāksasa, which is based on the Brhatkathā, or the story of Rāma, originally told in the Rāmāyana. [The mention of the Brhatkathā is followed, in the text of the commentary, by two ślokas from Ksemendra's Brhatkathāmañjarī (2 216, 217) These are doubtless to be regarded as an interpolation, see my Introduction page xxxiii]

NOTES Meter vasantatilaka.

BOOK TWO

CHARACTERISTICS OF THE HERO

1 (P. 1, 2, H 1, 2a, b).

netā vinīto madhuras tyāgī daksah priyamvadah
raktalokah śucir vānmū rūḍhavamśaḥ sthīro yuvā
buddhyutsāhasmrtiprajñākālāmānasamanvītaḥ
śūro dr̥dhaś ca tejasvī śāstracakṣuś ca dhārmikah.

‘The Hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute, and young; endowed with intelligence, energy, memory, wisdom, [skill in the] arts, and pride, heroic, mighty, vigorous, familiar with the codes, and a just observer of laws’

Com Ex Mahāvīra 4 21, p 140 (well-bred), Mahāvīra 2 36, p 75 (gentle), Spr 1547 (liberal); Mahāvīra 1 53, p 37 [quoted also at DR. 2 16] (clever), Mahāvīra 2 35, p 75 (affable), Mahāvīra 4 14, p 104 (popular); Raghuvamśa 16 8 (upright), Mahānātaka 2 14, p 52 [= Bāla rāmāyana 4 60, p 108] (eloquent), Anarghaśāghava 3 21, p 123 (of exalted lineage), Mahāvīra 3 8, p 95 [quoted also at DR. 2 20 and 4. 22] (resolute), Bhartṛhari, Nītiś 27 = Spr 4342 (resolute), Mālav 1 5, p 8 (possessed of knowledge).

NOTES ||SD 64, Rudr Śrng 1 27, Rudr Kāvya 12 7, 8, Satsav 5 103a, 122, 123 (ed B 5 104a, 123, 124). Hem Kāvya 7, p 295; Vāgbhatā 5 7, Vāgbh Kāvya 5, p 62, Pratāpar 1. 11, 22, Alankāra-śekhara 20 6, Kāmasūtra, p 308-309, Kāndarpacūḍāmuni and Pañcasāyaka, cited by Schmidt Cf Schmidt, p 147-150 (2d ed, 109-111), Lévi, p 62-64

THE FOUR TYPES OF HERO

2 (P 3a; H 2c)

bhedaiś caturdhā lalitaśāntodāttoddhatair ayam.

‘He [i. e. the Hero] is of four kinds, being light-hearted (*lalita*), calm (*śānta*) exalted (*udāta*) or vehement (*uddhṛta*)’

NOTES In the definitions of these four kinds of hero, which follow in sections 3-6, each of the terms *lalita*, *śānta*, etc. has prefixed to it the word *dhīra*, 'self-controlled,' in order to indicate that the hero, unlike the heroine, must always have himself under control.—The Sāhityasāra mentions only the first three types

|| Bh. 24 3, 4, SD. 65, AP. 338 37 b, 38 a, Sarasv. 5 109 a (ed. B. 5 110 a), Hem. Kāvyaṇ 7, p. 299; Vāgbh. Kāvyaṇ 5, p. 61, Pratāpar. 1 27, Sāhityasāra 11 2.

3 (P. 3 b; H. 3 a)

nīscinto dhīralalitaḥ kalāsaktaḥ sukhī mṛduḥ.

'The self-controlled and light-hearted [Hero] (*dhīra-lalita*) is free from anxiety, fond of the arts [song, dance, etc.], happy, and gentle.'

COM. EX. Ratn. 1. 9, p. 6 [quoted also at DR. 4 14].

NOTES || Bh. 24 5 a, SD. 68, Sarasv. 5 556 (ed. B. p. 342); Hem. Kāvyaṇ 7, p. 299, Pratāpar. 1 32, Sāhityasāra 11 4 Cf. Lévi, p. 64

4 (P. 4 a; H. 3 b).

sāmānyagunayuktas tu dhīraśānto dvijādīkah.

'The self-controlled and calm [Hero] (*dhīraśānta*) is a Brahman or the like, possessed of the generic merits [of a Hero]'

COM. EX. Mālatīm. 2 10, p. 73, Mrcch. 10 12, p. 259 [quoted also at DR. 1. 89]

NOTES || Bh. 24 6 a, SD. 69, Sarasv. 5 557 (ed. B. p. 343); Hem. Kāvyaṇ 7, p. 299, Pratāpar. 1 33, Sāhityasāra 11 5 Cf. Lévi, p. 64

5 (P. 4 b, 5 a; H. 4).

**mahāsattvo 'tigambhīraḥ kṣamāvān avikatthanah
sthiro mūḍhāhaṃkāro dhīrodātto drḍhāvratāh.**

'The self-controlled and exalted [Hero] (*dhīrodātta*) is of great excellence, exceedingly serious, forbearing, not boastful, resolute, with self-assertion suppressed, and firm of purpose'

COM. EX. Nāgān. 5 15 p. 89 [quoted also at DR. 2 23], Mahānātaka 3 25, p. 97 [quoted also at DR. 2 19] The objection may be raised by some that Jimūtavāhana, the hero of the Nāgānanda, belongs more properly in the category of 'calm' heroes, as would appear from Nāgān. 1 6 p. 4

and 1.4, p. 3. But [says Dhanika] he is really an 'exalted' hero, in spite of his great tranquillity, profound sympathy, and lack of passion, and his disregard for personal pleasure is due to a desire for achievement, such as is seen also in *Śakuntalā* 5.7, p. 158 (= *Spi* 7328). [For details of the argument see Lévi, p. 65-66.]

NOTES || *Bh* 24.5b, *SD* 66; *Sarasv* 5.558 (ed. B. p. 343); *Hem Kāvyaṇ* 7, p. 299; *Pratāpar* 1.28; *Sāhityasāra* 11.3. Cf. Lévi, p. 65-66.

6 (P. 5b, 6a, H. 5)

darpaṃātsaryabhūyistho māyāchadmaparāyanah
dhīroddhataḥ tv ahaṃkāri calaś caṇḍo vikatthanaḥ.

'The self-controlled and vehement [Hero] (*dhīroddhata*) is altogether dominated by pride and jealousy, wholly devoted to magic practices and deceit, self-assertive, tickle, nascent, and boastful.'

COM. Ex. *Mahāvīra* 2.16, p. 57, *trilokavarmya*^o [unidentified passage] — The principal hero must be of one of the four kinds just defined throughout the drama, to insure unity, a secondary hero may, however, evince varying characteristics under different circumstances, as in the case of Paraśurāma in the *Mahāvīracarita*, who appears as 'exalted' in 2.10, p. 51 [quoted also at *DR* 4.23 and *Kāvyaṇ* 5, p. 160], as 'vehement' in 2.16, p. 57 [quoted above] and as 'calm' in 1.22, p. 147 [quoted also at *DR* 2.89]. [For details of the argument see Lévi, p. 67-68.]

NOTES. || *Bh*. 24.5a, *SD* 67; *Sarasv* 5.555 (ed. B. p. 342); *Hem Kāvyaṇ* 7, p. 299; *Pratāpar* 1.30. Cf. Lévi, p. 66-68.

THE HERO AS LOVER

7 (P. 6b, H. 6a)

sa dakṣiṇaḥ śatho dhṛṣṭaḥ pūrvām praty anyayā hṛtaḥ.

'When he has been captivated by another woman, [the Hero may be] clever (*dakṣiṇa*), deceitful (*śatha*), or shameless (*dhṛṣṭa*) toward his previous [love].'

NOTES || *SD*. 70; *Rudr Śrng* 1.28, *Rudr Kāvyaṇ* 12.9a, *AP* 338.38b, *Sarasv* 5.109b (ed. B. 5.110b); *Hem Kāvyaṇ* 7, p. 299; *Vāgbhaṭā* 5.8; *Vāgbh Kāvyaṇ* 5, p. 61; *Rasamañjarī*, p. 208; *Pratāpar* 1.34; *Alaṃkāraśekhara* 20.7, *Ratirahasya* 2.83 (*ZDMG* 57, p. 728). Cf. Schmidt p. 152-153 (2d ed. p. 112-113).

8 (P. 7a¹; H 6b¹)

dakṣiṇo 'syām sahrdayo.

'A clever [Hero] (*dakṣiṇa*) is [one that is] kind to her [i. e. to his previous love]'

COM. Ex. *prasīdo*°, stanza by Dhanika, Mālav 3 3, p 40 = Spr 1158

NOTES ||SD 71, Rudr Śrng 1. 31, Rudr Kāvya 12 10, Sarasv 5 562 (ed B p 343), Hem Kāvya 7, p. 300, Vāgbhatā 5 9b, Vāgbh Kāvya 5, p 61 Rasamañjarī, p 210, Pratāpar 1 36, Alamkāraśekhara 20. 8b; Rasaratn 49 a, Bhāṣābhūṣana 6b Cf Schmidt, p 154-155 (2d ed. p 114-115); Lévi, p 68

9 (P 7a²; H 6b²).

gūdhavipriyakro chathah.

'A deceitful [Hero] (*śatha*) [is one that] hides his unfaithfulness'

COM. Ex. Amaru 73 = Spr 6357 [quoted also at SD 74] — A 'clever' hero, although equally unfaithful, differs from a 'deceitful' hero in that he is kind to his former love.

NOTES. ||Bh 22 298, SD 74, Rudr Śrng 1 33; Rudr. Kāvya 12 11, Sarasv 5 559 (ed B p 343), Hem Kāvya 7, p 301, Vāgbhatā 5 10a, Vāgbh Kāvya 5, p 61; Rasamañjarī, p 213, Pratāpar 1 39, Alamkāraśekhara 20 9a, Rasaratn 50 a, Bhāṣābhūṣana 7a, Ratnrahasya 2 84 (ZDMG 57, p 728). Cf Schmidt, p 155-157 (2d ed, p 115-116), Lévi, p 68

10 (P. 7b¹; H. 6c¹).

vyaktāṅgavaikṛto dhrṣto.

'A shameless [Hero] (*dhrṣta*) [is one that] lets the disfigurements on his body show'

COM. Ex. Amaru 71 = Spr 5844

NOTES On the bodily disfigurements, chiefly marks made by the nails and teeth, see DR 2 40 and Schmidt, p 478, 496 (2d ed, p. 356, 369)

||SD. 72; Rudr. Śrng 1 36; Rudr Kāvya 12 12, Sarasv 5 560 (ed B. p 343), Hem. Kāvya. 7, p 300, Vāgbhatā 5 10b; Vāgbh Kāvya 5, p 61, Rasamañjarī, p 211, Pratāpar 1 38, Alamkāraśekhara 20 9b, Rasaratn. 49b, Bhāṣābhūṣana 7b, Ratnrahasya 2 85 (ZDMG 57, p 728) Cf. Schmidt p. 157-158 (2d ed, p 116-117), Lévi, p. 68.

11 (P. 7 b²; H 6 c²).

'nukūlas tv ekanāyikah.

'A faithful [Hero] (*anukūla*) [is one that] has only a single lady-love'

COM Ex Uttararāma 1. 39. p 37 — The question arises as to the classification of heroes of the *Nāṭikā*, such as King Vatsa in the *Ratnāvalī*, who are at first faithful and later unfaithful but courteous. They are not to be regarded as 'deceitful' and 'shameless,' even though they at first conceal their love and afterwards openly confess it, for they always retain some affection for their previous love, as can be seen from the works of the great poets (for example, *snātā tisthati kumta* [unidentified stanza quoted also at SD 71]) and from Bharata (Bh 23 54). Hence such a hero is to be regarded as 'clever'

Since each of the sixteen varieties [produced by the combination of the four kinds mentioned in sections 3-6 with those mentioned in sections 8-11] may be superior, intermediate, or inferior, there are 18 varieties of hero [cf Bh 24 2 SD 75, Kumārasvāmin on *Pratāpa* 1. 27, *Sukasaptati*, text simpl 57 (p 162, l 4-9), and see Schmidt, p 158-160]

NOTES ||SD 73, Rudr Śrng. 1. 29, Rudr Kāvya 12. 9b Sarasv 5 56r (ed B p 343); Hem Kāvya 7, p 301, Vāgbhatā 5. 9a, Vāgbh Kāvya 5, p 61, Rasamanjari, p 208, Pratāpa 1. 35, Alaukārasekhara 20. 8a, Rasaratn 49a; Bhāṣabhāṣana 6. 1, Ratnahasya 2. 83 (ZDMG 57, p 728). Cf Schmidt, p 153-154 (2d ed, p 113-114), Lévi, p 60.

COMPANIONS OF THE HERO

12 (P 8, H 7).

patākānāyakas tv anyah pīthamardo vicakṣaṇah
tasyaivānucaro bhaktah kim cid ūnaś ca tadgunaiḥ.

'The Hero of the Episode (*patākā*) is a separate person, [called] Attendant (*pīthamarda*), intelligent, assisting him [i. e. the principal Hero], devoted [to him], and possessed of his qualities in a less degree'

COM Such are, for example, Makaranda in the *Mālatīmādhava*, and Sugriva in [the dramas based on] the *Rāmāyana*

NOTES ||SD 76; Rudr Śrng 1. 39, 40; Rudr Kāvya 12. 13, 14, AP 338. 39, 40a, Sarasv 5 597 (ed B p 348); Vāgbh Kāvya 5, p 62, Rasamanjari, p 227, Pratāpa 1. 40, Rasaratn 53a, Kūmasūtra, p 57-58, Kandarapadāmaṇi and Pañcasāyaka, cited by Schmidt. Cf Schmidt, p 197-200 (2d ed p 142-144) Lévi p 7

13 (P 9a, H 8a)

ekavidyo viṭaś cānyo hāsyakrc ca vidūsakah.

'Another [companion] is the Parasite (*viṭa*), who has but a single accomplishment, and the Jester (*vidūsaka*), who is the fun-maker'

COM An example of the *viṭa* is Śekharaka in the Nāgānanda; the *vidūsaka* is a familiar figure [and no example need therefore be mentioned]

NOTES || Dh 24 105, 107b, 108a, SD 77-79, Rudr Sing 1 41; Rudr. Kāvya 12 15, AP 338 40, Sarasv 5 598, 599 (ed B 5 170^b, 170, p 348), Vāgbh Kāvya 5 p 62, Rasamañjarī, p 227, Prātāpar 1 40, Rasaratn 53b, 55a [by an oversight no section was numbered 54 in the printed edition], Kāmasūtra, p 58, 59, Ratirahasya 1 21-26 (ZDMG 57, p 712-713) Cf Schmidt, p 200-204 (2d ed, p 144-146), Lévi, p 122-123

THE OPPONENT OF THE HERO

14 (P 9b, H 8b).

lubdho dhīroddhataḥ stabdhaḥ pāpakrd vyasanī ripuh.

'The Opponent [of the Hero] is avaricious, [of the type known as] self-controlled and vehement (*dhīroddhata*), stubborn, criminal, and vicious'

COM Rāvana, for example, is the opponent of Rāma, and Duryodhana the opponent of Yudhiṣṭhira

NOTES The technical term for this type of character is *pratīnāyaka*, 'counter-hero' The use of the word *ripu* here is due to metrical exigencies — Hem Kāvya 7, p 308 mentions also a *pratīnāyikā* as a foil to the heroine DR makes no mention of such a character

|| SD. 159, Sarasv 5. 103b (ed B 5 104b), Hem Kāvya 7, p 301 Cf Lévi, p 72

QUALITIES OF THE HERO

15 (P 10; H 9)

śobhā vilāso mādhyam gāmbhīryam sthairyatejasī
lalitaudāryam ity astau sattvajāḥ pauruṣā guṇāḥ.

'The eight manly qualities that spring from one's nature are: Beauty of Character (*śobhā*) Vivacity (*vilāsa*) Equanimity

(*mādhurya*), Poise (*gāmbhīrya*), Firmness (*sthan̥ya*), Sense of Honor (*ic̥jas*), Lightheartedness (*lalita*), and Magnanimity (*audārya*)'

NOTES *sthan̥ya*° Hall p 38, P, *dhan̥ya*° II, V (Bh has *sthan̥ya*, SD, *dhan̥ya*). Hall remarks (p 16, n 3) 'The *dhan̥ya* of my printed text, in the ninth stanza, is clearly a clerical error for *sthan̥ya*'. In spite of this plain statement and the occurrence of the correct word in DR 2 20, Vidyasāgara's reprint of the text repeats the incorrect reading, see my remarks on that edition in the Introduction — *sattvajūh* II, V, P, *sāttvikāh* Hall p 38 (SD has *sattvajūh*)

Five of these technical terms reappear below in the enumeration of the graces of women (*śobhā* (2 53), *vilāsa* (2 61), *mādhurya* (2 55), *lalita* (2 68), *audārya* (2 58). In their application to feminine charms they have a different meaning, and they are therefore rendered in that connection by another set of English terms

|| Bh 22 31; SD. 89, AP 338 47, Hem Kāvyaṇ 7, p 200

16 (P 11 a, H 10 a).

nīce ghrnā 'dhike spardhā śobhāyām śauryadaksate.

'In Beauty of Character (*śobhā*) [are comprised] compassion for the lowly, emulation of one's superiors, heroism, and cleverness'

COM Ex Mahāvīra 1 37, p 27 (compassion); *etām paśya pūṣaḥ*° [unidentified stanza, tr Lévi, p 70] (emulation), stanza by Dhauka = Śārng. 3973 [tr. Lévi, p 70] (heroism), Mahāvīra 1. 53, p 37 [quoted also at DR 2 1] (cleverness)

NOTES || Bh 22 32, SD 90, AP 358 48, Hem Kāvyaṇ 7, p 206. Cf Lévi, p 70

17 (P 11 b; H 10 b)

gatih sadhairyā dr̥stīś ca vilāse sasmitaṃ vacah.

'Vivacity (*vilāsa*) includes a firm step and glance and a laughing voice'

COM Ex. Uttararāma 6 19, p. 147

NOTES || Bh 22 33. SD. 91. Hem Kāvyaṇ. 7 p 297 Cf Lévi, p 70

18 (P. 12 a, H 11 a)

ślakṣno vikāro mādhyam samkṣobhe sumahaty api.

'Equanimity (*mādhūya*) [means] slight change of demeanor even in very great agitation'

Com Ex Mahānātaka 3 54, p 114 = Śārng. 3990 [tr Lévi, p 70]

Notes || Bh 22 34, SD 92, Hem Kāvyaṇ 7, p 297 Cf. Lévi, p 70

19 (P. 12 b, H 11 b)

gāmbhīryam yat prabhāvena vikāro nopalakṣyate.

'Poise (*gāmbhīrya*) [means] that, because of strength of character, no change of demeanor whatsoever is observed [even in very great agitation]'

Com Ex Mahānātaka 3 25, p 97 [quoted also at DR 2 5, tr Lévi, p 65].

Notes || Bh 22 36, SD 93, Hem Kāvyaṇ 7, p. 298 Cf. Lévi, p 71

20 (P 13 a; H 12 a).

vyavasāyād acalanam sthairyam vighnakulād api.

'Firmness (*sthairya*) is the not being swerved from one's determination even by a multitude of obstacles.'

Com Ex Mahāvīra 3 8, p 95 [quoted also at DR 2 1 and 4 22]

Notes || Bh 22 35, SD 94; Hem. Kāvyaṇ 7, p 298 Cf Lévi, p. 71.

21 (P. 13 b; H. 12 b).

adhikṣepādyasahanam tejah prānātyayeṣv api.

'Sense of Honor (*tejas*) is the not enduring insults and the like, even at the cost of one's life.'

Com Ex Śārng 262

Notes The corresponding section of Bh., recorded by Hall (p 16, n 3) as cited by Kṣīrasvāmin and by Rāyamukutamanī in their commentaries on the Amarakośa, is found also in the com. on Hemacandra's Anekārthasamgraha 2 371 and 2 569 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 58, top, and p 83, middle) SD repeats the definition of Bh without change.

|| Bh. 22. 39 SD. 95 a, b. Hem. Kāvyaṇ. 7 p 298 Cf. Lévi, p 71.

22 (P 14a; H 13a).

śrṅgārākāraceṣṭātvaṃ sahaṃ lalitaṃ mṛdu.

'Lightheartedness (*lalita*) is the natural sweet appearance and demeanor of love'

Com Ex. *lāvanyamanmatha*°, stanza by Dhanika [tr Lévi, p 71].

Notes || Bh 22 37, SD 95c, Hem Kāvyaṇ 7, p 297 Cf Lévi, p 71

23 (P 14b, H 13b).

priyoktyā jīvitād dānam audāryam sadupagrahaḥ.

'Magnanimity (*audārya*) is the giving up of even as much as (*ā*) one's life with a kindly word, [and] the propitiation of the virtuous'

Com Ex. Nāgān 5 15, p 89 [quoted also at DR 2 5]; Kumāra-sambhava 6 63 (propitiation).

Notes I take *priyoktyā* to represent *priyoktyā* (instrumental) + *ā* (prepositional adv with *jīvitād*)

|| Bh 22 38, SD 95d, Hem Kāvyaṇ 7, p 298 Cf Lévi, p 71

THE THREE KINDS OF HEROINE

24 (P 15a, H 14a)

svā 'nyā sādharāṇastrī 'ti tadgunā nāyikā tridhā.

'The Heroine (*nāyikā*) is of three kinds [the Hero's] own wife (*svā*), [a woman who is] another's (*anyā*), or a common woman (*sādharāṇastrī*), and she has his [i. e. the Hero's] qualities'

Notes A diagram illustrating Dhananjaya's classification of the types of heroine will be found on p. 149 — Bh 24 7-10 presents a different classification recognizing four varieties *divyā, urpapatnī, kulastṛī, gaṇikā*

|| SD 96; Rudr Śrng 1 46, Rudr Kāvyaṇ 12 16, AP 338 41; Sarasv 5 111a, 112b (ed B 5 112a, 113b), Hem Kāvyaṇ. 7, p. 301. Vāgbhatā 5 11 Vāgbh Kāvyaṇ. 5, p 62, Rasamañjarī, p 11, Alam-kāraśekhara 20 2b, c, Rasaratn 8b, Sāhitya-sāra 10 21, Bhāṣābhūṣana 10, Ratirahasya 1 27 (ZDMG 57, p 713) Cf Schmidt, p 256-258 (2d ed, p 186-187) · Lévi, p 72

THE HERO'S WIFE AS HEROINE

25 (P 15 b, H 14 b).

mugdhā madhyā pragalbheti sviyā śīlārjavādiyuk.

‘[The Hero’s] own wife (*sviyā* = *svā*), who is possessed of good character, uprightness, and the like, [may be] inexperienced (*mugdhā*), partly experienced (*madhyā*), or experienced (*pragalbhā*)’

Com Ex Hāla 871 (good character), Hāla 867 (uprightness), Hāla 866 [quoted also at SD 97] (modesty)

NOTES *sviyā* H, V, P, *svā* 'pi Hall p 38—This type of heroine is called variously *svā*, *sviyā*, or *svakīyā*

|| SD 97, 98, Rudr Śrīṅg 1 47, Rudr Kāvya 12 17, Sarasv 5 110 b (ed B 5 111 b), Hem. Kāvya 7, p 301, Vāgbhatā 5 12, 13; Vāgbh Kāvya 5, p. 62; Rasamañjarī, p 11-12, 16, Pratāpar 1 56, Alamkāraśekhara 20 3, 4, Rasaratn 9, Sāhityasāra 10, 8, Ratirahasya 1 28 (ZDMG 57, p 713) Cf Schmidt, p 258-260 (2d ed, p 187-189), Lévi, p 72

26 (P 16 a, H. 15 a).

mugdhā navavayahkāmā ratau vāmā mrduh krudhi.

‘The inexperienced [kind of wife] (*mugdhā*) has the desire of new youth, is coy in love and gentle in anger.’

Com Ex Spr 6238 (youth), *ucchvasan*°, stanza by Dhanika (youth); *dr̥ṣṭiḥ sālāsā*° [unidentified stanza, quoted also at DR 2 50] (desire); Kumārasambhava 8 2 [quoted also at DR 4 61] (coyness in *ratī*), Subhāsītāvalī 2060 (gentleness in anger); *na madhye samskāram kusum*° [unidentified stanza] (passion concealed because of modesty)

NOTES In most rhetorical treatises the *mugdhā* is not further subdivided (cf DR 2 31, com *mugdhā tv ekarūparva*, see also Schmidt, p 262-263 2d ed, p 191), but Rasamañjarī, Rasaratnahāra, and Bhāsābhūsana mention two varieties of *mugdhā*

|| SD. 99; Rudr Śrīṅg. 1. 48, 52, 54, 56, Rudr. Kāvya 12 18-20, Sarasv 5 566 (ed. B. p 344), Rasamañjarī, p 16-17, Pratāpar. 1 56; Rasaratn 10 11 a; Bhāsābhūsana 11; Ratirahasya 1 9-11 (ZDMG. 57, p 710) Cf Schmidt, p. 260-262 (2d ed., p 189-191); Lévi, p. 72-73

27 (P 16 b; H 15 b).

madhyodyadyau nañgā mohāntasurataksamā

'The partly experienced [kind of wife] (*madhyā*) has the love of rising youth and permits its indulgence even to fainting'

COM Ex *ālāpān bhūṃ*° [unidentified stanza] (youth), Amaru 60 (love), Hāla 5 (*sambhoga*)

NOTES °*yauvanānangā* H, V, P clearly a mistake for °*yauvanānangā*, which I adopt—The term *madhyā* is here used to designate the kind of wife intermediate between the *mugdā* and the *pragalbā*. For another use of the word see 2 30, notes

|| SD 100. Rudr Śrng. 1 58, 63, Rudr. Kāvya 12 21, 22, Surasv 5 567 (ed B p 344), Vāghh Kāvya 5, p 62; Rasamañjarī, p 31, Pratāpā 1 56 Rasaratn 11b, 12a, Bhāṣābhūṣana 12a, Ratnahaṣya 1, 12, 13 (ZDMG 57, p 710) Cf Schmidt, p 263-264 (2d ed. p 191-192), Lévi, p 73

28 (P 17, H. 16)

*dhīrā sotprāsavakroktyā madhyā sāśru krtāgasam
khedayed dayitam kopād adhīrā parusāksaram.*

'In her anger a [partly experienced wife who is] self-controlled (*dhīrā*) rebukes her erring husband with sarcasm and indirect speech, one that is partly self-controlled (*madhyā*) [does the same] with tears, one lacking in self-control (*adhīrā*), with harsh words'

COM Ex Māgha 7 53 (self-controlled); Amaru 50 = Spr 4443 (partly self-controlled); Spr 5447 (without self-control); Subhāṣitāvalī 2071 (other methods of procedure than those mentioned)

NOTES || SD 102, 103, Rudr Śrng 1 65, Rudr Kāvya 12 23, Hem Kāvya 7, p 303, Rasamañjarī, p 42; Rasaratn 16 Cf. Schmidt, p. 266-269 (2d ed, p 194-196), Lévi, p 73

29 (P. 18; H 17).

*yauvanāndhā smaronmattā pragalbā dayitāngake
viliyamānevānandād ratārambhe 'py acetanā.*

'The experienced [kind of wife] (*pragalbā*) is blinded by youth, crazed with love, infatuated, and clinging, as it were, to the body of her husband for joy even at the beginning of love's pleasures'

COM. Ex. *abhyunnata*°, stanza by Dhanika [tr. Lévi, p. 74] (youth), Spr 7183 (youth); Amaru 2 63, p. 128 = Spr 3246 (emotion); Amaru 97 (*ratī*), Amaru 65 (other methods of procedure than those mentioned)

NOTES For *pragalbhā* Sāhityasāra substitutes the term *ādhyā* (the com. explains *ādhyatvam piṅgalbhyam eva*), Pratāpar. and Vāgbh. Kāvyaṇ employ the synonymous designation *praudhā*.

||SD. 101, Rudr. Śrng. 1 69, 74, Rudr. Kāvyaṇ 12 24, 25; Sarasv 5 568 (ed B p. 344); Vāgbh. Kāvyaṇ 5, p. 62, Rasamañjarī, p. 34, Pratāpar 1 56, Rasaratn 12 b, Bhāsābhūṣana 12 b, Ratirahasya 1 14, 15 (ZDMG 57, p. 711). Cf. Schmidt, p. 264-266 (2d ed., p. 192-194), Lévi, p. 74.

30 (P. 19, H. 18 a, b).

sāvahitthādarodāste ratau dhīretarā krudhā
samtarjya tāḍayen madhyā madhyādhīreva taṃ vadet.

'In her anger an [experienced wife who is] self-controlled (*dhīrā*) is pretendedly respectful (*sāvahitthādarā*) and is indifferent to the pleasures of love; the other [i. e. one who is lacking in self-control (*adhīrā*)] is wont to scold and strike [her husband], one who is partly self-controlled (*madhyā*) is wont to speak to him like a partly experienced [wife] who is lacking in self-control (*madhyādhīrā*)'

COM. Ex. Amaru 17 = Spr 1363 (pretended respect), Amaru 63 (in difference to *ratī*), Amaru 10 = Spr. 1938 (rebuke and striking); Amaru 33 = Spr. 1939 (like *madhyādhīrā*)

NOTES *madhyā* H, V P, *kāntam* Hall p. 38—A further threefold division of the *madhyā* and the *pragalbhā*—not otherwise referred to in the present work—is implied in sections 28 and 30. In the expression of their anger heroines of these two varieties may be self-controlled (*dhīrā*), lacking in self-control (*adhīrā*), or of an intermediate type called either *madhyā*, as in the second line above, or *dhīrādhīrā* (*dhīrā* + *adhīrā*), as in Dhanika's commentary and several of the other treatises (cf. *Rasamañjarī*, p. 41, *Bhāsābhūṣana* 23).

Both of these designations of the intermediate type cause occasional obscurity. The term *madhyā* is easily confused with the *madhyā* that denotes the intermediate between *mugdhā* and *pragalbhā* (see DR. 2 27). The term *dhīrādhīrā*, which avoids this duplication of terms, is a source of difficulties of another kind. In Hem. Kāvyaṇ 7, p. 303, for example, we find the remarkable statement *dhīrādhīrādhīrādhīrābhedaṁ antyc tredhā*, which seems unintelligible until the first element is analyzed as *dhīrā* + *dhīrā* - *adhīrā* + *adhīrā*. Similarly in *Rasaratn.* 14 a: *dhīrādhīrā tathā*

dhirādhitv eti tvadāthe sthityau — In the word *madhyādhitvā* (*madhyā + adhitvā*) in the second line of the text above, the former element designates the 'partly experienced' type of wife (see 2. 27, notes).

||SD 104-106; Rudr Śrng. 1 76, 79, Rudr Kāvyaḥ 12 26, 27, Hem Kāvyaḥ 7, p 304, Rasamañjarī, p 42-43, Rasaratn 17, 18 Cf Schmidt, p 269-270 (2d ed, p 196-197), Lévi, p 74-75

31 (P. 20 a, H. 18 c).

dvedhā jyesthā kanisthā cety amugdhā dvādaśoditāh.

'[The varieties of wife-heroine] other than the inexperienced are said to be twelve [in number], being [each again] of two kinds older (*jyesthā*) and younger (*kanisthā*).'

COM. There is only one type of *mugdhā*. The other six varieties [the three kinds of *madhyā* (2. 28) and the three kinds of *pragalbhā* (2. 30)] are each twofold. Ex: Amaru 18 = Spī 2937 [quoted also at DR 2. 82]; Vāsavadattā and Ratnāvalī in the drama Ratnāvalī. Aside from the *mugdhā* there are thus twelve varieties [cf SD 108 a, b].

NOTES ||SD 107, Rudr Śrng 1 83, Rudr Kāvyaḥ 12 28, Sarasv 5. 111 b (ed. B 5 112 b), Hem Kāvyaḥ 7 p 303, Rasamañjarī, p 57; Rasaratn 13 Cf Schmidt, p 271-272 (2d ed, p 197-198), Lévi, p 75

A MAIDEN OR ANOTHER'S WIFE AS HEROINE

32 (P. 20 b, 21 a, H. 19).

*anyastṛī kanyakodhā ca nānyodhā 'ngirase kva cit
kanyānurāgam icchātah kuryād aṅgāṅgisamśrayam.*

'A woman who is another's (*anyastṛī*) is either a maiden or a married woman. A woman who is married to another should never [figure] in the principal Sentiment; [but] love for a maiden one may employ at will, in connection with the principal or the subordinate Sentiments.'

COM. Ex Śārng 3769 (love for the wife of another), the love of the hero for Sāgarikā in the Ratnāvalī, and that of the hero for Malayavati in the Nāgānanda (love for a maiden)

NOTES *icchātah* H, V, P, *anvicchan* Hall p 38 — The usual designation for this type of heroine is *parakīyā*, but *anyā*, *anyadiyā*, and *anyastṛī* are also found. — On the principal and subordinate Sentiments see 3. 38, 4. 1, 52

||SD. 108 c, 109, 110 Rudr Śrng 1 87 Rudr Kāvyaḥ 12 30. Sarasv

5 111 b (ed B 5 112 b), Hem Kāvyaṇ 7, p 305; Vāgbhatā 5 14; Vāgbh Kāvyaṇ 5, p 62. Rasamañjarī, p 64-65, Alamkāraśekhara 20 4 Rasaratn 20-22 Cf Schmidt, p 272-278 (2d ed, p 199-203), Lévi, p 75

A COURTEZAN AS HEROINE

33 (P 21 b, H. 20 a).

sādhāraṇastri ganikā kalāprāgalbhyadhaurtyayuk.

'A common woman (sādhāraṇastri) is a courtesan, skilled in the arts, bold, and cunning.'

NOTES For parallel passages in other treatises see the notes on section 34 Cf Schmidt, p 280 (2d ed, p 204), Lévi, p 75

34 (P 22; H 20 b, 21 a)

channakāmasukhārthājñasvatantrāhamyupandakān
rakteva rañjayed ādhyān niḥsvān mātṛā vivāsayet.

'She gratifies, as if she were in love with them, those that conceal their amours, those that obtain wealth easily, the foolish, the self-willed, the selfish, and the impotent, as long as they have money; when they are without funds she has them turned out of doors by her mother'

NOTES The compound *sukhārtha* might also be translated 'those that have pleasure as their [sole] aim,' but the corresponding expressions in other works (*sukhapriṭṭadhana*, Rudr. Śrng. and SD, *sukhapriṭṭavitta*, Vāgbh. Kāvyaṇ) show that it means 'those that obtain wealth easily' Dhanika gives both interpretations without deciding on their merits

||SD 111, Rudr. Śrng 1 120-126, Rudr Kāvyaṇ 12. 39, 40, Hem Kāvyaṇ. 7, p 305, Vāgbhatā 5 15, 16 a, Vāgbh Kāvyaṇ 5, p 63, Rasamañjarī, p 88, Alamkāraśekhara 20 5, Rasaratn 27, Sāhityasāra 10 3 b, Ratirahasya 1 62, 64 (ZDMG. 57, p. 717) Cf. Schmidt, p 278-282 (2d ed, p 203-205), Lévi, p 75

35 (P. 23 a; H 21 b)

raktaiva tv aprahasane naisā divyanṛpāśraye.

'[She should be presented as] in love [with the Hero] except in a Prahasana; she should not [figure] in a drama concerned with a celestial king

COM Except in a Prahāṣaṇa, a courtesan may be enamored of the hero, like Vasantasenā in the *Micchakatikā*. In the Prahāṣaṇa she should not be in love, for the sake of the comic effect. She must not be introduced in a drama whose hero is a celestial king.

NOTES Text as above, H, V, P. *rūpakṣev anuraktasv kāvya prahāṣanetaṛe* Hall p. 38 — Cf. Lévi, p. 75-76.

CLASSIFICATION OF HEROINES ACCORDING TO THEIR RELATIONS WITH THE HERO

36 (P 23 b, H 22 a)

āsām aṣṭāv avasthāḥ syuh svādhīnapatikādīkāḥ.

'Of these [types of Heroine] there may be eight [varieties according to their] conditions [in relation to the hero], "one that has her husband in subjection" and so on.'

NOTES || Bh. 22 197, 198, SD 112, Rudr Sing 1 131, 132, Rudr Kāvya 12, p. 154 (supposed interpolation), Sarasv. 5 113 b (ed. B 5 114 b), Hem Kāvya 7, p. 305-306; Vāgbh Kāvya 5, p. 63, Rasamañjarī, p. 105, Pratāpar 1 41, 42; Alamkārasekhara 20, p. 70, Rasaratn 37, cf. Sāhityasāra 10 21. Cf. Schmidt, p. 284-287 (2d ed., p. 208-209), Lévi, p. 76.

37 (P 24 a, H 22 b)

āsannāyattaramanā hrstā svādhīnabhartṛkā.

"One that has her husband in subjection" (*svādhīnabhartṛkā*) is one whose lover sits by her side and is at her service, and who takes pleasure [in it].

COM Ex. Amaru M 55, p. 141 [quoted also at SD 145]

NOTES In some treatises (Sarasv, Pratāpar, etc.) this type of heroine is called *svādhīnapatikā*.

|| Bh. 22 201; SD 113, Rudr Sing 1 133, Rudr Kāvya 12, p. 154 (supposed interpolation), 12 45, Sarasv. 5. 118 (ed. B 5 119), Hem Kāvya 7, p. 306, Vāgbh Kāvya 5, p. 63, Rasamañjarī, p. 163, Pratāpar 1. 43, Rasaratn 38 a, Bhāṣābhūṣana 20 a, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 287-289 (2d ed., p. 209-211), Lévi, p. 76.

38 (P. 24 b; H 23 a)

mudā vāsakasajjā svam mandayatī esyati priye.

“One that is dressed up to receive” (*vāsakasajjā*) [is one who] adorns herself for joy when her lover is about to come’

COM She adorns herself and her house Ex Māgha 9 52.

NOTES This type of heroine is also called *vāsakasajjhā* and *vāsaka-sajjitā*

|| Bh 22 199, SD 120, Rudr Śrng 1 137, Rudr Kāvya 12, p. 154 (supposed interpolation), Sarasv 5 117 (ed B 5. 118), Hem Kāvya 7, p 307; Vāgbh. Kāvya 5, p 63, Rasamañjarī, p 154, Pratāpar 1 44, Rasaratn 38 b, 39 a, Bhāsābhūṣana 19 b, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p. 292-294 (2d ed, p 213-216), Lévi, p 76

39 (P 25 a. H 23 b)

cirayatya avyalike tu virahotkanthitonmanāh.

“One that is distressed at [her lover’s] absence” (*virahotkanthitā*) [is one who] is disturbed (*unmanas*) when he tairies without being at fault’

COM Ex *sakhi sa vijito vīṇā*^o [unidentified stanza, tr Lévi, p 76]

NOTES *virahotkanthitonmanāh* H, V, P. *virahotkanthitā matā* Hall p 38 — This type of heroine is also called *utkā* and *utkanthitā*

|| Bh 22 200, SD 121, Rudr Śrng 1 135, Rudr Kāvya 12, p 154 (supposed interpolation), Sarasv 5. 120 (ed B 5 121); Hem. Kāvya 7, p 307, Vāgbh Kāvya 5, p 63; Rasamañjarī, p 145; Pratāpar 1 46, Rasaratn 39 b; Bhāsābhūṣana 18, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 289-292 (2d ed, p 211-213). Lévi, p 76

40 (P. 25 b, H. 24 a)

jñāte ’nyāsangavikrte khaṇḍitersyākaṣāyitā

“One that is enraged” (*khaṇḍitā*) [is one who] is filled with jealousy on discovering [her lover to be] disfigured through his relations with another [woman].’

COM. Ex. Māgha 11 34 = Spr 3413 [quoted also at DR 4. 67 and SD 219, Bohtlingk did not record in Spr the ultimate source of this stanza]

NOTES The hero that lets his bodily disfigurements show is called ‘shameless’, see 2. 10 These disfigurements include marks made by the nails and teeth, see Schmidt, p 478, 496 (2d ed. p 356, 369)

||Bh 22 203, SD 114, Rudr Śrng 1 143; Rudr. Kāvyaḥ 12, p 155 (supposed interpolation), 12 44, Sarasv 5 114 (ed B 5 115); Hem Kāvyaṇ 7, p 306. Vāgbh Kāvyaṇ 5, p 64, Rasamañjarī, p 118, Pratāpar 1 49, Rasaratn 41 a, Bhāṣābhūṣana 17 a, Anugaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 290-301 (2d ed, p 219-221), Lévi, p 76

41 (P. 26 a, H. 24 b).

kalahāntarītā 'marsād vidhūte 'nuśayārtiyuk.

"One that is separated [from her lover] by a quarrel" (*kalahāntarītā*) [is one who] suffers remorse after she has repulsed [him] in indignation.'

Com Ex · Amaru 98 = Śrng 3543

NOTES *vidhūte* H, V P *vidhūte* Hall p. 38 -- In Rudr Śrng and Rudr Kāvyaḥ this type of heroine is called *abhusandhūtā*, the Smaradīpikā uses the term *hūtā*.

||Bh 22 202, SD 117 e, f, Rudr Śrng. 1, 139, Rudr Kāvyaḥ 12, p 154 (supposed interpolation), Sarasv 5 115 (ed B 5 116), Hem Kāvyaṇ 7, p 306, Vāgbh Kāvyaṇ 5, p 63, Rasamañjarī, p 125, Pratāpar 1 51, Rasaratn 41 b, Bhāṣābhūṣana 16 b, Anagaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 294-297 (2d ed, p 216-217), Lévi, p 77

42 (P. 26 b, H. 25 a)

vipralabdhoktasamayam aprāpte 'tivimānitā.

"One that is deceived" (*vipralabdhā*) [is one who] is greatly offended that [her lover] has not come to the rendezvous agreed upon'

Com Ex Subhāsitāvalī 1940 = Spr 1191 [quoted also at SD 118]

NOTES ||Bh 22 204, SD 118, Rudr Śrng. 1 141; Rudr Kāvyaḥ 12, p 154 (supposed interpolation), Sarasv 5 116 (ed B 5 117), Hem Kāvyaṇ 7, p 307-308, Vāgbh Kāvyaṇ 5, p 64, Rasamañjarī, p 133; Pratāpar 1 47, Rasaratn 40 b, Bhāṣābhūṣana 19 a; Anagaranga and Pañcasāyaka, cited by Schmidt Cf Schmidt, p 297-299 (2d ed, p 218-219), Lévi, p 77.

43 (P. 27 a, H. 25 b)

dūradeśāntarasthe tu kāryataḥ prositapriyā.

“One whose beloved is away” (*proṣitaṭṭriyā*) is one whose lover is in a distant land on business.

Com Ex Amaru 91 = Spr 937

NOTES Cf DR 4 70. — In most treatises this type is called *proṣita-bhartṛkā*; in Rudr Śrng, *proṣitaṭṭriyā*, in Rudr Kāvya, *proṣitanāihā*. These names are all synonymous and the variation has no significance.

Rasamañjarī (p 184-185), Rasaratnahāra (42b), and Bhāsābhūṣana (20b) mention an additional type called *proṣyātṭṛikā* or *pravatsyātṭṛikā*, ‘one whose husband is about to depart’ Cf Schmidt, p 307-309 (2d ed p 226-228)

|| Bh 22 205, SD 119, Rudr Śrng. 1 147, Rudr Kāvya. 12, p 155 (supposed interpolation), 12 46, Sarasv 5 119b (ed B 5. 120b), Hem Kavyān 7 p 306, Vāgbh Kāvya. 5, p 63; Rasamañjarī, p 108. Pratāpar 1 53, Rasaratn 42a, Bhāsābhūṣana 16a; Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 305-307 (2d ed, p 224-226), Lévi, p 77

44 (P 27b, H 25c)

kāmārtā ’bhīsaṛet kāntaṃ sāraved vā ’bhīsārikā.

“One that goes after [her lover]” (*abhīsārikā*) [is one who], lovesick, goes to her lover or makes him come to her’

Com Ex Amaru 29 = Spr 1316, Māgha 9 56

NOTES || Bh 22 206; SD 115, Rudr Śrng 1 145, Rudr Kāvya. 12, p 154 (supposed interpolation); 12 42; Sarasv 5 119a (ed B 5 120a), Hem Kavyān 7, p 308, Vāgbh Kāvya. 5, p 64. Rasamañjarī, p 171, Pratāpar 1 54; Rasaratn 40a; Bhāsābhūṣana 17b, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 302-304 (2d ed, p 222-223), Lévi, p 77

45 (P 28; H 26)

cintāniḥśvāsakhedāśruvaivarnyaglānyabhūṣanaiḥ
yuktāḥ saḍ antyā dve cādye krīdaujjvalyapraharsitaiḥ.

‘Heroines of the last six varieties are characterized by reflection, sighing, dejection, weeping, change of color, weakness, and absence of ornaments; those of the first two varieties, by playfulness, radiance, and joy’

Com The heroine connected with another, whether maiden or wife can not be of all these varieties. For example, Mālavikā, in Mālav 4 14 p 70 etc. should not be considered as *khanditā* [For details of the argument see Lévi p 78]

NOTES For a still further subdivision of the heroine see Schmidt, p 310-314 (2d ed, p 228-232). According to the passages cited there—to which might be added *Sarasv* 5 107, 110a (ed B 5 108, 111a)—each of the varieties thus far enumerated may be either *uttamā*, *madhyamā*, or *adhamā*. We thus arrive, by successive multiplication, at the grand total of 384 varieties (see *SD* 122, *Rudr Śrng* 1 154, 155, *Rudr Kāvya* 12, p 155 [supposed interpolation], *Rasamañjarī*, p 105, and cf. Schmidt, p 315, 2d ed, p 232). The DR does not mention this last differentiation (except in a general way at 2 75) and so admits of but 128 varieties.

Rasamañjarī (p 106) adds *yat tv etāsām divyādivyobhayabhedaṇa gananayā dvipañcāśadadhikaśtayatam sahasraṁ bhedā bhavanti* thus claiming the existence of 1152 varieties of heroine!

MESSENGERS OF THE HEROINE

46 (P 29, H 27).

dūtyo dāśī sakhī kārūr dhātreyī prativēśikā
linginī śulpinī svam ca netrmitragunānvitāh

‘As messengers [the Heroine may employ] a maid-servant, a female friend, a working-woman, a foster-sister, a neighbor, a female ascetic, a crafts-woman, and her own self [all of these] being possessed of qualities [to match those] of the friends of the Hero’

COM Ex *Mālatīm* 3 11, p 88 = *Spr.* 6451, *nirgatīsu*^o [unidentified stanza] (friend as messenger), *Hāla* 12, *Hāla* 877 [with variations] (heroine as her own messenger)

NOTES On the ‘friends of the Hero,’ mentioned in the second line of this section, see 2 12, 13

|| *SD* 157 *Rudr Śrng* 2 102, *Vāgbh Kāvya* 5, p 63 *Pratāpat* 1 55, *Rasaratn* 46 b, 47 a; *Kāmasūtra*, p 287, *Ratirahasya* (of Kokkoka), *Ananagaranga*, *Pañcasāyaka*, and *Sinaradīpikā*, cited by Schmidt Cf Schmidt, p 777-779 (2d ed, p 564-566), *Lévi*, p 123

THE TWENTY NATURAL GRACES OF THE HEROINE

47 (P. 30a; H 28a).

yauvane sattvajāh strīnām alamkārās tu vimśatīh

‘The natural graces of women in the prime of youth are twenty [in number]’

NOTES || Bh. 22. 4, 5, SD 125a, Hem Kāvyaṇ 7, p 308, Rasaratn
58b 59a

48 (P 30b, 31, H 28b, 29)

bhāvo hāvaś ca helā ca trayas tatra śarīrajāḥ
śobhā kāntiś ca dīptiś ca mād'huryaṃ ca pragalbhata
audāryaṃ dhairyam ity ete sapta bhāvā ayatnajāḥ.

* Three of them are physical. Feeling (*bhāva*), Emotion (*hāva*), and Passion (*helā*) These seven qualities come of their own accord Beauty (*śobhā*), Loveliness (*kānti*), Radiance (*dīpti*), Sweetness (*mād'hurya*), Courage (*pragalbhata*), Dignity (*audārya*), and Self-control (*dhairyam*)

NOTES The three qualities in the first group, forming a progressive series of manifestations of love, are defined in sections 50-52 the seven components of the second group, which are inherent characteristics of the heroine, are treated in sections 53-59, the members of the third group are enumerated in the following section (49)

The terms *śobhā*, *mād'hurya*, and *audārya* occur also in the list of qualities of the hero, see DR 2 15 and the notes on that section

Pratāpa omits *śobhā*, *kānti*, *dīpti*, *pragalbhya*, and *audārya*, it adds however, three other qualities named *kutūhala*, *cakita*, and *hasa* (4 65, 66 68, p 269-270), thus bringing the number up to eighteen The list in Sarasv shows similar variations — In the Alamkāraśekhara these qualities are enumerated as Consequents (see DR 4 3)

|| Bh 22 6, 24, SD 125b, c, d, AP 338 49, 50a, Sarasv 5 364, 365a (ed B 5. 168, 169a, p 310), Hem Kāvyaṇ 7, p 309, 314, Pratāpar 4 53, Alamkāraśekhara 20 33, 34, Rasaratn. 59b, 60

49 (P 32, 33a; H 30)

līlā vilāso vicchittir vibhramah kilakiñcitam
moṭṭāyitam kuttamitam bibboko lalitam tathā
vihṛtam ceti vijñeyā daśa bhāvāḥ svabhāvajāḥ.

* The ten qualities that arise from one's disposition are considered to be Sportiveness (*līlā*), Delight (*vilāsa*), Tastefulness (*vicchitti*), Confusion (*vibhrama*), Hysterical Mood (*kilakiñcita*), Manifestation of Affection (*moṭṭāyita*), Pretended Anger (*kuttamita*) Affected Indifference (*bibboka*) Lolling (*lahita*) and Bashfulness (*vihrta*)

NOTES. These qualities are defined in sections 60-69. The terms *vilāsa* and *lulita* occur also in the list of qualities of the hero, sec 2 15 and the notes on that section. SD mentions and defines eight additional qualities, see SD. 125 f-h, 145, 147-153, and Lévi, p. 83-84.

|| Bh 22 12, 13; SD 125 e-g. AP 340 2, 3 a, Sarasv 5 41, 42 a, Hem Kāvyaṇ 7, p. 311, Rasatar 6, p. 58, Pratāpar 4 53, Alamkāraśekhara 20 33, 34, Rasaratn 61-63 a

50 (P. 33 b; H. 31 a)

nirvikāratmakāt sattvād bhāvas tatrādyavikriyā.

'Feeling (*bhāva*) is the first touch of emotion in a nature that was [previously] unaffected'

COM. Ex. Kumārasambhava 3 40, *dyṣṭih vilāsa*° [unidentified stanza, quoted also at DR 2 26], Kumārasambhava 3 67 [quoted also at Kāvya-pradīpa 5, p. 168], *tan eva vaa*°, stanza by Dhanika

NOTES. || Bh 22 7, 8, SD 126, AP. 338 50 b, Hem Kāvyaṇ 7, p. 310, Pratāpar 4 53; Rasaratn 63 b Cf Lévi, p. 79

51 (P 34 a, H. 31 b)

hevākasas tu śṅgāro hāvo 'kṣībhṛūvikārakrt

'Emotion (*hāva*) is ardent love which produces a change in eyes and brows'

COM. Ex. *jam kun pī pecuḥa*°, stanza by Dhanika

NOTES. *hevākasas* H. V, P. *alpālāpas* Hall p. 38.—The expression *akṣībhṛūvikāra* is taken from Bh.

|| Bh 22 7, 10, SD. 127, AP 338 50 b, Sarasv 5 353 (ed B p. 308); Hem Kāvyaṇ 7, p. 310; Pratāpar 4 54 p. 263, Rasaratn 64 a Cf Lévi, p. 79

52 (P 34 b, H. 32 a)

sa eva helā suvyaktaśṅgārārasasūcikā.

'That [i. e. Emotion] is Passion (*helā*), when it is a very plain manifestation of the emotion of love.'

COM. Ex. *taha ghatti se pua*°, stanza by Dhanika [quoted, with some variations, at SD 128]

NOTES. || Bh 22, 7, 11, SD 128; Sarasv 5 351 (ed B. p. 308), Hem. Kāvyaṇ 7, p. 310, Pratāpar 4 54, p. 263, Rasaratn 64 b Cf Lévi, p. 79.

53 (P 35 a; H. 32 b).

rūpopabhogatārunyaih śobhā 'ngānām vibhūṣanam.

'Beauty (*śobhā*) is bodily adornment due to handsome form, passionateness, and youthfulness.'

Com. Ex Kumārasambhava 7 13, Śakuntalā 2 10, p 72 = Spr. 271

NOTES || Bh 22 25; SD 129, Hem Kāvyaṇ 7, p. 314, Rasaratn 65 a
Cf Lévi, p 79

54 (P 35 b, H 33 a)

manmathāvāpitacchāyā saiva kāntir iti smṛtā.

'Loveliness (*kānti*) is the name given to the touch of beauty imparted by love'

Com. Ex *umiladvadun*^o [unidentified stanza, in Lévi, p 79], as can be seen in the Mahāśvetāvaranārasara of Bhatta Bāna

NOTES. *manmathāvāpita*^o H, V, P, *manmathādhyaṣita*^o Hall p. 38 —
A higher degree of this quality is called *dīpti* (see 2 56)

|| Bh 22. 26 a. SD 130, Hem Kāvyaṇ 7, p 314; Rasaratn 65 b Cf Lévi, p 79.

55 (P 36 a¹; H 33 b¹).

anulbanatvam mādhyamam.

'Sweetness (*mādhurya*) is a quality not very intense.'

Com. Ex Śakuntalā 1. 17, p 28 = Spr 6896

NOTES || Bh 22 27, SD 132; Hem Kāvyaṇ 7, p 315; Pratāpar 4 55,
p 263 [59 is a misprint for 55]; Rasaratn 66 b Cf Lévi, p 80

56 (P. 36 a², H. 33 b²).

dīptih kāntes tu vistaraḥ.

'Radiance (*dīpti*) is a higher degree of Loveliness'

Com. Ex Dhvanyāloka 1. 4, com, p 22

NOTES || Bh 22. 26 b, SD. 131, Hem Kāvyaṇ 7, p. 314, Rasaratn
66 a. Cf Lévi, p 80

57 (P 36 b¹, H. 34 a¹)

niḥsādhvasatvam prāgalbhyam.

'Courage (*prāgalbhyā* = *pragalbhatā*) is the quality of not becoming agitated.'

COM Ex : *tathā vṛṇḍa*°, stanza by Dhanika [tr Lévi, p 80]

NOTES || Bh. 22 29 a, SD 133; Hem Kāvyaṇ 7, p 316, Rasaratn. 67 a Cf Lévi, p 80

58 (P 36 b²; H 34 a²).

audāryam praśrayah sadā.

'Dignity (*audārya*) is courteous bearing at all times'

COM Ex IIāla 226, Ratn 2 19, p 55

NOTES || Bh. 22 29 b, SD 134, Hem. Kāvyaṇ 7, p. 315, Rasaratn 67 a. Cf Lévi, p 80

59 (P. 37 a, H. 34 b).

cāpalāvihatā dhairyaṃ cidvṛttir avikatthanā.

'Self-control (*dhairya*) is a state of mind not affected by inconstancy and free from boastfulness.'

COM Ex Mālatīm 2 2, p 62

NOTES || Bh. 22. 28, SD. 135, Hem Kāvyaṇ 7, p. 315, Prātāpar. 4 56, Rasaratn 67 b Cf Lévi, p 80

60 (P 37 b; H 35 a).

priyānukaraṇam līlā madhurāṅgaviceṣṭitaiḥ.

'Sportiveness (*līlā*) is the imitation of a lover in the actions of a fair-limbed [maiden]'

COM Ex *taha dūttham taha bhaṇ*°, stanza by Dhanika, *tenoditay vad*° [unidentified quotation].

NOTES || Bh 22 14, SD. 136, AP 340 3 b, Saṁskṛ 5 340 (ed. B. p 307), Hem. Kāvyaṇ 7, p 311, Rasatar. 6, p 58, Prātāpar 4 57, Rasaratn 68, Bhāsābhūṣana 27 a Cf Lévi, p 81

61 (P. 38a, H. 35b)

tātkāliko viśeṣas tu vilāso 'ngakriyādiṣu.

'Delight (*vilāsa*) is an immediate change in appearance, actions, and the like [at the sight of the beloved, etc.]'

COM Ex. *Mālatīm.* 1 29, p. 32

NOTES °*kriyādiṣu* H, V, P: °*kriyoktiṣu* Hall p. 38 — The words in brackets in the translation are justified by Dhanika's commentary.

|| Bh. 22 15, SD. 137, AP. 340 4a, Sarasv. 5 341 (ed. B p. 307); Hem. Kāvyaṇ. 7, p. 311, (313), Rasatar. 6, p. 58, Pratāpar. 4. 59, Rasaratn. 69, Bhāsābhūṣana 28a Cf. Lévi, p. 81

62 (P. 38b; H. 36a).

ākāparacanā 'lpā 'pi vicchittuḥ kāntiposakrt.

'Tastefulness (*vicchittu*) is an arrangement, though slight, of adornment so as to increase loveliness.'

COM Ex. *Kumārasambhava* 7 17

NOTES || Bh. 22 16, SD. 138; Sarasv. 5 342 (ed. B p. 307), Hem. Kāvyaṇ. 7, p. 311, Rasatar. 6, p. 58, Pratāpar. 4. 58, Rasaratn. 70a; Bhāsābhūṣana 29a Cf. Lévi, p. 81

63 (P. 39a, H. 36b).

vibhramas tvarayā kāle bhūṣāsthānaviparyayah.

'Confusion (*vibhrama*) consists in misplacing ornaments in haste on some occasion'

COM Ex. *abhyudgate śaśim pśa°* [unidentified stanza]; Spr. 6576, stanza by Dhanika [quoted, with one variation, at SD. 143]

NOTES || Bh. 22 17, SD. 143, Sarasv. 5 343 (ed. B p. 307); Hem. Kāvyaṇ. 7, p. 312; Rasatar. 6, p. 58 Pratāpar. 4. 59, Rasaratn. 74, Bhāsābhūṣana 29b Cf. Lévi, p. 81.

64 (P. 39b; H. 37a).

krodhāśruharsabhītyādeḥ saṃkaraḥ kilakīñcitam.

'Hysterical Mood (*kilakīñcita*) is a combination of anger, weeping, joy, fear, and the like.'

COM Ex *ratiskrīdā*°, stanza by Dhanuka [tr Lévi, p 81]

NOTES || Bh 22 18; SD 140, AP 340 4b; Sarasv 5 344 (ed B p 307), Hem Kāvyaṇ 7, p 312, Rasatar 6, p 58, Pratāpar 4 60, Rasaratn 71, Bhāsābhūṣana 30 a Cf Lévi, p 81

65 (P 40a; H. 37b).

mottāyitam tu tadbhāvabhāvanestakathādisu.

‘Manifestation of Affection (*mottāyita*) is being absorbed in thought of him [i. e. one’s lover] at a mention of him or the like’

COM Ex Padmagupta, Navasāhasāṅkacarita 6 42 [tr Lévi, p 82], *mātaḥ kaṃ hṛd*° [unidentified stanza], *smādadavallu*°, stanza by Dhanuka

NOTES || Bh 22 19, SD 141, Sarasv 5 345 (ed B p 307), Hem Kāvyaṇ 7, p 312, Rasatar 6, p 58, Pratāpar 4 61, Rasaratn 72, Bhāsābhūṣana 32 Cf Lévi, p 82

66 (P. 40b, H. 38a).

sānandā ’ntah kuṭṭamitam kupyet keśādhara grahe.

‘Pretended Anger (*kuṭṭamita*) [is said to exist when a maiden], although inwardly filled with joy, is angry at [her lover’s] touching her hair or her lip’

COM Ex *nāndīpad*° [unidentified stanza, tr Lévi, p 82]

NOTES. || Bh 22 20, SD 142, Sarasv 5 346 (ed B p. 307), Hem Kāvyaṇ 7, p 313, Rasatar 6, p 58, Pratāpar 4 62, Rasaratn 73, Bhāsābhūṣana 30b Cf Lévi, p 82

67 (P. 41a; H 38b)

garvābhimānād iṣṭe ’pi bibboko ’nādarakriyā.

‘Affected Indifference (*bibboka*) is neglectful behavior, even toward one that is loved, because of haughtiness due to pride’

COM Ex *savyājam tilakā*°, stanza by Dhanuka.

NOTES. Owing to dialectic preference for *v*, this quality is called *vibboka* in SD

|| Bh 22, 21, SD 139; AP 340 5a; Sarasv 5 347 (ed B p 308), Hem Kāvyaṇ 7, p 312; Rasatar 6, p 58, Pratāpar 4 63, Rasaratn 70b, Bhāsābhūṣana 31. Cf Lévi, p 82.

68 (P 41 b; H 39 a).

sukumārāṅgavyayāso masrno lalitam bhavet.

'Lolling (*lalita*) is a graceful pose of one of fair form'

COM Ex *sabhrūbhūgam kara*°, stanza by Dhanika

NOTES || Bh 22 22, SD 144, AP 340 5a, Sarasv 5 348 (ed B p 308), Hem Kāvyaṇ 7, p 313; Rasatar 6, p 58, Pratāpar 4 64; Rasaratn 75 a, Bhāsābhūšana 28 b Cf Lévi, p 82

69 (P 42 a; H 39 b).

prāptakālam na yad brūyād vṛidayā vihrta hi tat.

'Bashfulness (*vihrta*) is not speaking, because of modesty, [even] when there is an opportunity'

COM Ex Amara 136 (ed Bombay, 1889, p 80) = Subhāsītāvali 1377 = Śāing 3463 [tr Lévi, p 83]

NOTES This is called *vihrta* in SD, which defines *vaktavyakāle* 'py *avāso vṛidayā vikṛitam matam*

|| Bh 22 23, SD 146, Sarasv 5 349 (ed B p 308), Hem Kāvyaṇ 7, p. 313, Rasatar 6, p 59, Pratāpar. 4 67, Rasaratn 76 a. Bhāsābhūšana 27 b Cf Lévi, p 82.

ASSISTANTS OF THE HERO WHEN A KING

70 (P 42 b, H 40 a)

mantrī svaṃ vobhayam vā 'pī sakhā tasyārthacintane.

'A minister (*mantrin*). [or the Hero] himself, or both [together] are his [i.e. the Hero's] assistants in deliberations on affairs of state'

NOTES This section is criticized by Viśvanātha, SD 80, com., on the ground that it belongs rather to a treatment of the *means* of handling affairs of state than to an account of *assistants* in that task; and that, furthermore, the mere statement 'The minister is the assistant in deliberations on affairs of state' would have sufficed to show the participation of the hero

|| Bh 24 70 b, 71 a; SD 80

71 (P 43 a; H. 40 b).

mantrinā lalitah śesā mantrīsvāyattasiddhayaḥ.

'A Hero [of the kind known as] light-hearted has his affairs attended to by a minister, the other [kinds of Hero], by their ministers and themselves.'

NOTES This section is criticized by Viśvanātha, SD 80, com., on the ground that, from the mere characterization of the 'light-hearted' hero, it is clear that he leaves his affairs of state entirely to his minister. And, if that is the case, the minister is not an *assistant* in these affairs at all, since he has complete charge of them.

72 (P 43 b; H 41 a)

ṛtvikpurohitau dharme tapasvibrahmavādinaḥ.

'In his religious duties [the assistants of the Hero are] his chaplain (*ṛtvij*), his domestic priest (*purohita*), ascetics (*tapasvīn*), and expounders of sacred lore (*brahmavādīn*)'

NOTES || SD 83

73 (P 44 a; H 41 b)

suhṛṭkumārātavikā danḍe sāmantasainikāḥ.

'In the matter of [inflicting] punishment [the assistants of the Hero are] his friends, princes, foresters, officers, and soldiers'

NOTES || SD 82

74 (P 44 b, 45 a; H 42)

antahpure varṣavarāḥ kirātā mūkavāmanāḥ
mlecchābhīraśakārādyāḥ svasvakāryopayogināḥ.

'In the harem [the assistants of the Hero are] eunuchs, mountaineers, mutes, dwarfs, barbarians, cowherds, the brother of a concubine (*śakāra*), and such persons—each being charged with his own particular task'

NOTES || SD 81.

GROUPING OF CHARACTERS ACCORDING TO RANK

75 (P 45 b, 46 a; H 43 a, b)

jyesthamadhyādhamatvena sarveṣām ca trirūpatā
tāratamyād yathoktānām gunānām cottamādītā.

'All [these characters are divided into] three groups, higher, middling, and lower; and their relative supremacy [is determined] by their possession of the aforementioned qualities in different degrees'

NOTES || Bh 24 2 b, 86, SD 84, 85 Cf Lévi, p 121-122

76 (P. 46 b; H 43 c)

evam nātye vidhātavyo nāyakah saparicchadah.

'In such manner are the Hero and his attendants to be represented in a drama.'

NOTES *saparicchadah* H, V, P, *sapaṅgrahah* Hall p. 38.

THE GAY STYLE OF PROCEDURE

77 (P 47; H. 44 a, b).

tadvyāpārātmikā vṛttiś caturdhā tatra kaisikī
gītanṛtyavilāsādyair mṛduḥ śrngāracesṭitaih.

'The Style of Procedure which is based on his [i.e. the Hero's] conduct is of four kinds Of these [four Styles of Procedure] the Gay Style (*kaisikī*) is delightful through its outward expressions of love, [such as] song, dance, coquetry, and the like'

NOTES On the character and legendary origin of the Styles of Procedure see Lévi, p 87-89 The four Styles are. *kaisikī* (2 77), *sāttvatī* (2 83), *aiabhaṭī* (2 88), and *bhāratī* (3 5)

|| Bh 6 25, (18 4, 5), 20 45, SD 410, 411 a-d. Ruḍr Śrng 1. 19, 3 52-54; AP. 339 5, Sarasv 2 64-66 a (ed B. 2. 34-36 a), 5 733 (ed B 5 194, p 3-8) Pratāpar 2 15 a Cf Lévi. p 89.

78 (P 48a, H 44c)

narmatatsphūrjatatsphotatadgarbhaiś caturangikā.

'[The Gay Style is] of four varieties: Pleasantry (*narman*), Outburst of Affection (*narma-sphūrja*), Disclosure of Affection (*narma-sphota*), and Development of Affection (*narmagarbha*).'

NOTES °*sphūrja*° (*sphañja*, *sphūrja*), with reference to these readings see section 80, notes

|| Bh 20. 46, SD 411 c, f; Sarasv 5. 746 (ed B p 380)

79 (P 48b-50, H. 45. 46)

vaidagdhyakrīḍitam narma priyopacchandanātmakam
hāsyenaiva saśrngārabhayena vihitam tridhā
ātmopaksepasambhogamānaiḥ śrngāry apī tridhā
śuddham āngam bhayam dvedhā tredhā vāgvesaceṣṭitaih
sarvam sahāsyam ity evam narmāṣṭādaśadhoditam.

'Pleasantry (*narman*) is clever jesting that serves to conciliate the beloved. It is of three kinds, according as it is done merely in fun, or through love, or through fear [Pleasantry] connected with love is of three kinds also, [being caused] by an allusion to oneself, by [manifestation of a desire for] enjoyment, or by [show of] jealousy. [Pleasantry connected with fear is twofold, either pure or subordinated [to some other sentiment] The comic element as a whole is [furthermore] of three kinds, that of words, that of costumes, and that of action. Consequently Pleasantry is said to be eighteenfold'

COM Ex Kumārasambhava 7. 19 (Pleasantry in words), the incident of the *vidūṣaka* and Śekhara in Nāgārjuna (Pleasantry in costume), in Mālav, the scene where Nipunikā drops a stick upon the awakening *vidūṣaka*, who takes it to be a snake (Pleasantry in action), *madhyāhnam gama*° [unidentified stanza] (Pleasantry connected with love, allusion to oneself), Hala 130 (manifestation of desire for pleasure); Māgha 11. 33 (show of jealousy), Ratn. 2, p 46 [with variations] (Pleasantry connected with fear), *abhiryaktāḥ sakala*°, stanza by Dhanika [quoted also at DR 4. 69] (Pleasantry connected with fear subordinate to love)

NOTES This *naïman* must not be confused with the term *narman*, 'Joke,' defined at 1 57.

|| Bh 20 47, 48, SD 412, Sarasv 5 747 (ed. B p 380) Cf Lévi, p 79-90

80 (P 51a; H 47a)

narmasphūrajah sukhārambho bhayānto navasamgame.

'Outburst of Affection (*narmasphūra*) at the first meeting [of lovers] is characterized by happiness at the beginning, [but] ends in fear.'

COM Ex Mālav 4. 13 +, p 78 [the stanza = Spr 6234].

NOTES *narmasphūrajah*, correct reading adopted on the authority of BR 5 1537 (s v), 7 1369 (s v *sphañja*), 7 1372 (s v *sphūñja* 'wohl nur fehlerhaft für *sphūra*'); *na,masphūñjah* H, V, P, *na,masphañjah* Hall p 38, p 21 note 3 (Bh, ed Śivadatta and Parab, 20 48, 51, has *narmasphūñja*, Bh, ed Hall, 20 46, 49, *narmasphañja*, SD 411, 413 *narmasphūñja*, Sarasv 5 746, 748, *narmasph. ja*)

|| Bh 20 49, SD 413, Sarasv 5 748 (ed B p 380) Cf. Lévi, p 90.

81 (P. 51b, H 47b)

narmasphotas tu bhāvānām sūcito 'lparaso lavañ.

'Disclosure of Affection (*narmasphota*) is moderate sentiment indicated by slight expressions of the feelings'

COM Ex Mālatīm 1 20, p 22

NOTES The word *lava*, here translated 'slight expression,' means literally 'particle'

|| Bh 20 50, SD 414, Sarasv 5 749 (ed B. p 380) Cf Lévi, p 90

82 (P 52, H 48).

*channanetratricāro narmagarbho 'rthahetave
angaiḥ sahāsyānirhāsyair ebhir eṣā 'tra kaiśikī.*

'Development of Affection (*narmagarbha*) is the coming up of the hidden Hero for the attainment of his purpose — These are the comic and non-comic varieties of the Gay Style'

COM. Ex. Amaru 18 = Spr 2937 [quoted also at DR 2 31], as in the case of the appearance of Vatsarāja himself in place of Susamgatā [error! it is Manoramā] dressed up as Vatsarāja, in the play within a play in the drama Priyadarśika

NOTES The word *praticāra* is not contained in the smaller Petersburg lexicon, I have taken it as an equivalent of *prati-cāra*, 'approach'

|| Bh 20 51; SD 415, Sarasv 5 750 (ed. B p 380) Cf. Lévi, p 90

THE GRANDIOSE STYLE OF PROCEDURE

83 (P 53, H 49)

visokā sāttvatī sattvaśauryatyāgadayārjavaiḥ
samlāpotthāpakāv asyām sāmghātyaḥ parivartakah.

'The Grandiose Style (*sāttvatī*) is free from grief [and is characterized] by [examples of] virtue, courage self-sacrifice, compassion, and uprightness [The four divisions] in it are Discourse (*samlāpa* = *samlāpaka*), Challenge (*utthāpaka*), Breach of Alliance (*sāmghātya*), and Change of Action (*parivartaka*)'

NOTES °*ārjavaiḥ*, corrected in accordance with SD 416 a, °*ājavaiḥ* H, V, P The latter reading is probably due to a typographical blunder in Hall's text, copied without change in the later editions of the text The word *ārjava* is far more appropriate to the passage than *java*, the last component of the compound in the printed texts The gloss of the commentary *harsa*, does not explain either word

|| Bh 20 37-40, SD 416 a-d, Rudr Śrīng 3 63, 64, Sarasv. 2. 67 b (ed. B 2 37 b), 5 734 (ed. B 5 195, p 378), Pratāpar 2 16 b. Cf. Lévi, p 91

84 (P 54 a; H. 50 a)

samlāpako gabhīroktir nānābhāvarasā mithah.

'Discourse (*samlāpaka*) is mutual talk of a serious nature, expressing various feelings and sentiments'

COM. Ex. Mahāvīra 2, p 72-74.

NOTES °*rasā mithah* H, V, P, °*rasātmakah* Hall p. 38 The former reading is clearly preferable

|| Bh. 20 43 SD 418 Sarasv 5 753 (ed. B p 381) Cf. Lévi, p 92

85 (P 54b; H 50b)

utthāpakas tu yatrādau yuddhāyotthāpayet param.

‘Challenge (*utthāpaka*) is [a situation] in which, at the outset, one challenges another to combat’

COM Ex Mahāvīra 5 49, p. 209 of the supplement

NOTES || Bh. 20 41; SD 416c; Sarasv 5 751 (ed B. p 38r) Cf Lévi p 91

86 (P. 55a, H 51a).

mantrārthadaivaśaktyādeḥ sāmghātyaḥ samghabhedanam.

‘Breach of Alliance (*sāmghātya*) is a violation of alliance under the influence of advice, gain, fate, or the like’

COM As in the *Mudrārāksasa* (under the influence of advice and of desire for gain): as in [stories based on] the *Rāmāyana* (under the influence of fate)

NOTES This is called *sanghātya* and *sanghātaka* in Bh., *samhātya* in SD. In Sarasv. the term appears in the form *samghātyaka*

|| Bh 20 44, SD 417, Sarasv 5 754 (ed B. p 38r). Cf Lévi, p 91

87 (P. 55b, H 51b).

prārabdhotthānakāryānyakaranāt parivartakaḥ.

‘Change of Action (*parivartaka*) [arises] from doing something else than the thing whose development is already begun.’

COM Ex Mahāvīra. 2 37 +, p 76

NOTES || Bh 20. 42, SD 419, Sarasv. 5. 752 (ed B p 38r) Cf Lévi, p. 91

THE HORRIFIC STYLE OF PROCEDURE

88 (P 56, 57a; H. 52)

ebhir angaiś caturdheyam sāttvaty ārabhaṭi punaḥ
māyendrajālasamgrāmakrodhodbhrāntādiceṣṭitaiḥ
samkṣiptikā syāt sampheto vastūtthānāvapātane.

‘Because of these divisions [just mentioned] the Grandiose Style is fourfold — The Horrific Style (*ārabhatī*), on the other hand, [consists of] deeds of magic, conjuration, conflict, rage, frenzy, and the like [Its four subdivisions are] Compression (*saṃkṣiptikā* = *saṃkṣipti*), Conflict (*saṃpheta*), Production of a Matter (*vastūttāna* = *vastūttāpana*), and Tumultuous Disturbance (*avapātana* = *avapāta*)’

NOTES || Bh 20 53-55, SD 420 a-d, Rudr Śrng. 3 58, 59, AP 339 10 b, c, Sarasv 2 66 b (ed B 2 36 b), 5 732 (ed. B 5 193, p 378), Prātāpar 2 15 b Cf Lévi, p 92

89 (P 57 b, 58 a; H 53)

saṃkṣiptavasturacanā saṃkṣiptiḥ śilpayogataḥ
pūrvanetṛnivṛtṭyā 'nye netrantaraparigrahaṃ

‘Compression (*saṃkṣipti*) is arranging a matter concisely by an artful device, others [take it to be] the substitution of another [secondary] hero on the withdrawal of a previous one’

COM Ex Mahāvīra 4 22, p 147 [quoted also at DR 2 6]

NOTES °*parigrahaṃ*, corrected in accordance with the commentary (°*parigrahaṃ anye saṃkṣiptikām manyante*), °*parigrahaḥ* H, V, P.

|| Bh 20 56, SD 422, Sarasv 5 743 (ed B p 379) Cf Lévi, p 92

90 (P 58 b, H 54 a).

saṃphetaḥ tu samāghātaḥ kruddhasaṃrabdhayor dvayoḥ.

‘Conflict (*saṃpheta*) is an encounter of two angry and excited persons’

COM. As the encounter between Mādhava and Aghoraghanta in the *Mālatīmādhava*, and between Indrajit and Lakṣmana in plots based on the *Rāmāyana*

NOTES || Bh 20 59, SD 421, Sarasv 5 746 (ed B p 380) Cf. Lévi, p 93

91 (P 59 a; H. 54 b).

māyādyutthāpitam vastu vastūttāpanam iṣyate.

‘Production of a Matter (*vastūttāpana*) is the name

given to [a case where] a matter [is] produced by magic or the like'

COM. Ex. *jīyante jayn°*, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant; the lines are quoted also at SD. 420]

NOTES || Bh 20. 58, SD 420 e, Sarasv 5 745 (ed B p 380) Cf Lévi, p 92

92 (P 59 b; H 54 c)

avapātas tu niskrāmapraveśatrāsavidravaiḥ.

'Tumultuous Disturbance (*avapāta*) [is characterized] by exits and entrances, terror and flight'

COM Ex Rain 2 2, p 29, 2 3, p 29 [quoted also at DR 4 86] the tumult in the attack on Vindhyaśetu in the first act of the Priyadarśikā

NOTES || Bh 20 57; SD 423, Sarasv 5 744 (ed B p 379) Cf Lévi, p 93

93 (P 60 a¹; H 55 a¹).

ebhir angaiś caturdheyam.

'Because of these divisions this [Horrid Style] is fourfold'

OTHER STYLES OF PROCEDURE

94 (P 60 a², b, 61; H 55 a², b, 56)

*nārthavṛttir atah parā
caturthī bhārati sā 'pi vācyā nāṭakalakṣane
kaśikim sāttvatim cārthavṛttim ārabhatim iti
paṭhantah pañcamīm vṛttim Audbhatāḥ pratijānate.*

'There is no other Style of Procedure than these [three]. The fourth Style is the Eloquent Style (*bhārati*). That, however, will be spoken of in describing the Nāṭaka The followers of Udbhata, when mentioning the Gay, the Grandiose, and the Horrid Style of Procedure [in addition to the Eloquent Style], recognize [also] a fifth Style.'

NOTES The *bhārati*, which differs from the other Styles in that it consists chiefly of declamation as distinguished from action, is defined at

3 5 — On the rhetorician Udbhata (fl. c. 800 A.D.) see Jacob, 'Notes on Alankāra Literature' JRAS 1897, p. 286-287, 829-847

|| See the parallel passages listed at 2 77 and 3 5 Cf. Levi, p. 93

EMPLOYMENT OF THE STYLES OF PROCEDURE

95 (P 62, H. 57)

śrngāre kaiśikī vīre sāttvaty ārabhaṭī punah
rase raudre ca bībhatse vṛttih sarvatra bhārati.

'The Gay Style [is to be used] in [expressing] the Erotic Sentiment, the Grandiose Style in [expressing] the Heroic Sentiment, the Horrific Style, on the other hand, in [expressing] the Furious and Odious Sentiments, the Eloquent Style everywhere.'

NOTES The word *ca* in the second line connects *raudre* and *bībhatse*, a second *ca* after the latter word being omitted, as is occasionally the case (cf. for example Mānavadharmasāstra 3 20, 9 322) — Mitra (SD tr. p. 219) mistranslates SD 410, which is identical with this section of DR.

According to Bh., each of the Styles may be employed in connection with three of the Sentiments: the Gay Style in the Comic, Erotic and Pathetic, the Grandiose Style in the Heroic, Furious, and Marvelous, the Horrific Style in the Terrible, Odious, and Furious, the Eloquent Style in the Heroic, Furious, and Marvelous. (On these Sentiments see DR 4 56-57, 79-87)

|| Bh. 20 61, 62, SD 410 a, b.

LOCAL CHARACTERISTICS OF A DRAMA

96 (P 63, H. 58)

deśabhāṣākriyāveśalaksanāḥ syuh pravṛttayaḥ
lokād evāvagamyaitā yathaucityam prayojayet.

'Actions are to be characterized by the language, gesture, and costume of a [special] region; [the dramatist] is to employ these suitably, taking them from common life'

NOTES *evāvagamy*° H, P, *evāgamy*° V (merely a haplographic misprint); for the verbal prefix *ava-*, the variants *adhi-*, *upa-*, and *anu-* also occur, Hall p. 38

|| Bh. 17 63 b

LANGUAGE OF THE VARIOUS CHARACTERS

97 (P 64; H. 59).

pāthyam tu samskr̥tam n̄nām anīcānām krtātmanām
linginīnām mahādevyā mantrijāveśyayoh kva cit.

'Sanskrit is to be spoken by men that are not of low rank, by devotees, and in some cases by female ascetics, by the chief queen, by daughters of ministers, and by courtezans'

NOTES || Bh 17 31, 37, 40, 41, SD 432 a, r, s Cf Lévi, p 130.

98 (P. 65 a; H. 60 a).

strīṇām tu prākṛtam prāyah śaurasenya adbameṣu ca.

'Prākṛit is generally [to be the language] of women, and Śaurasenī in the case of male characters of low rank.'

NOTES *śaurasenya* Hall p 38, *saurasenya* Hall p 38, P. *śaurasenya* H, V (In using the list of readings given by Hall on pages 38 and 39, it is necessary to bear in mind that he always records variants in their pause-form, without regard to the context)

|| Bh 17 35, 36, 51 b, SD 432 b, m, n, o Cf Fischel, *Grammatik der Prākṛit-Sprachen*, p 20-21, Lévi, p 130

99 (P 65 b, 66; H 60 b, 61).

piśācātyantanīcādaupaiśācam māgadham tathā
yaddeśam nīcapātraṃ yat taddeśam tasya bhāṣitam
kāryataś cottamādīnām kāryo bhāṣavyatikramah.

'In like manner Piśācas, very low persons, and the like are to speak Paiśācī and Māgadhi. Of whatever region an inferior character may be, of that region is his language to be. For a special purpose the language of the highest and subsequent characters may be changed'

NOTES An interesting example of change of language is found in the second act of the *Mudrārākṣasa*, where Virādhagupta, in his disguise as a snake-charmer, speaks Prākṛit, reverting to the usual Sanskrit in asides

|| Bh. 17. 50 a. SD. 432 d, l, t. u. Cf Lévi. p. 130-131.

PRESCRIBED MODES OF ADDRESS

100 (P. 67; H. 62).

bhagavanto varair vācyā vidvaddevarsilinginah
viprāmātyāgrajās cāryā naṭisūtrabhṛtau mithah.

‘Learned men, divine sages, and ascetics are to be addressed by the best persons as “blessed one” (*bhagavant*), Brahmins, ministers, and elder brothers [are to be addressed as] “sir” (*ārya*), and the chief actress and the Stage-manager (*sūtrabhṛt*) mutually [also employ this mode of address]’

NOTES || Bh 17 82 b, SD 431 j, d, f Cf Lévi, p. 120

101 (P. 68, H 63)

rathī sūtena cāyusmān pūjyaiḥ śisyātmajanujāḥ
vatseti tātaḥ pūjyo 'pi sugrhitābhidhas tu taiḥ.

‘A chariot-rider [is to be called] by his charioteer “long-lived one” (*āyusmant*), a pupil, a son, or a younger brother [is to be called] by venerable persons “child” (*ratha*), a venerable person [is to be called] by these “father” (*tāta*) or “thou of auspicious name” (*sugrhitābhidha*).’

COM The term *tāta* may also be used by a venerable person in addressing a pupil, a son, or a younger brother

NOTES || Bh 17 74 a, 77, SD 431 l, m, n Cf Lévi, p. 120

102 (P. 69 a; H 64 a)

bhāvo 'nugena sūtrī ca mārsety etena so 'pi ca.

‘The Stage-manager (*sūtrin*) [is to be called] “respected sir” (*bhāva*) by his assistant, and the latter [is to be called] “worthy friend” (*māsa*) by the former’

NOTES For *māsa* SD has *māsa* See also DR 3 8 and the notes on that section

|| Bh. 17 73; SD. 431 g, h Cf Lévi, p. 380

103 (P. 69 b, 70 a; H 64 b, 65 a)

devah svāmī 'ti nrpatir bhrtyair bhatteti cādhamaiḥ
āmantraṇīyāḥ pativaj jyeṣṭhamadhyādhamaiḥ striyah

'A king [is to be called] "lord" (*deva*) or "sire" (*svāmin*) by his servants, and "master" (*bhatta*) by inferior persons. Women are to be addressed by the highest, middling, and lowest persons like their husbands.'

NOTES || Bh 17 79, SD 431 a, v Cf Lévi, p 129

104 (P 70 b, 71, H 65 b, 66)

samā haleti preṣyā ca hañje veśyā 'jjukā tathā
kuttīny ambety anugataiḥ pūjyā vā jaratī janaiḥ
vidūṣakeṇa bhavatī rājñī cetī 'ti śabdyate.

'[Among the women] an equal [is to be addressed with the word] "friend" (*halā*); a serving-maid, [with the word] "servant" (*hañje*), a courtesan [is to be called] "mistress" (*ajjukā*). A bawd [is to be called] "madam" (*ambā*) by her followers, and an honorable old woman [is also to be called "madam"] by [all] persons. The queen, [as also] her servant (*cetī*), is addressed as "lady" (*bhavatī*) by the jester (*vidūṣaka*).'

NOTES *veśyājjukā* H, V, P, *veśyārjakā* Hall p 38 — Line 2 as above H, V, P, *kuttīny anugataiḥ pūjyā ambety yuvatī janaiḥ* (observe the hiatus') Hall p 38 — *rājñī* H, V, P, *rājñā* Hall p 38 — The word *iti* in the last line has been forced from the expected position after *bhavatī* by the requirements of the meter

|| Bh 17 81 a, 85 a, 89, 90; SD. 431 w, x, k Cf Lévi, p 129.

CONCLUSION OF THE SECOND BOOK

105 (P 72; H 67)

ceṣṭāguṇodāhrtisattvabhāvān
aśesato netrdaśāvibhinnān
ko vaktum īśo Bharato na yo vā
yo vā na devah śaśikhandaṃmaulih.

'Who but Bharata or the crescent-crested god [Śiva] is able to enumerate without omission [all] the varieties of action, the qualities, the utterances, and the Involuntary States (*sattva-bhāva*) that are inseparable from (*a-vibhinnā*) the ten varieties of leading character?'

COM The idea is, the present work is merely an outline of these subjects

NOTES The word *netrdaśa* I take to refer to four varieties of hero (see 2 2) and six varieties of heroine (three mentioned in 2 25, two in 2 32, and the last in 2 33) — Meter: *upajāti*

BOOK THREE

THE NĀTAKA AS THE TYPICAL VARIETY OF DRAMA

1 (P. 1; H. 1).

prakṛtītvād athānyeṣām bhūyo rasaparigrahāt
sampūrṇalakṣaṇatvāc ca pūrvam nāṭakam ucyate.

‘The Nāṭaka is spoken of first, because of its being the type of all [the varieties of drama], furthermore because of its comprising [all] the Sentiments (*rasa*), and [also] because of the fact that it fulfils the definitions [to be given]’

NOTES Sections 1-43 of Book 3 are concerned with various aspects of the *nāṭaka*, or ‘play’ par excellence—the typical variety of Hindu dramatic composition and the one that best exemplifies the rules laid down for such works. The other varieties of drama are then briefly defined (in sections 44-64), chiefly by the enumeration of their points of divergence from the *nāṭaka*. (Cf., for example, the phrase *śeṣam nāṭakavat*, 3 44 d.)

For a brief definition of the *nāṭaka* see SD 277, Prātāpar 3 32, 33

THE BEGINNING OF A PLAY

2 (P. 2; H. 2).

pūrvarangam vidhāyādaṁ sūtradhāre vinirgate
praviśya tadvad aparāḥ kāvyam āsthāpayen natakam.

‘When the Stage-manager (*sūtradhāra*) has gone out after disposing of the Preliminaries (*pūrvaraṅga*) at the beginning [of the play], another actor, entering in like manner, shall introduce the drama’

COM ‘entering in like manner,’ that is, with Viṣṇu-like stride, etc. [cf Bh 5 165 a]. From his function of introducing (*sthāpana*) and indicating what is to come, he is called Introducer (*sthāpaka*)

NOTES The word *pūrvaraṅga* is the technical name for the ceremonies preliminary to a dramatic performance, which are described in detail at

Bh 5 1-175 — No mention is made of the *sthāpaka* in most of the known plays, he is found in action, however in the *Karpūramāñjuī* (t 12^d). See the edition of Konow and Lanman, Cambridge, Mass., 1901, p 196
 || Bh 5 163, 164, SD 283 a, b, cf AP 337 8 Cf Lévi, p 135, 370

3 (P 3, H 3)

divyamartye sa tadrūpo miśram anyataras tayoh
 sūcayed vastu bījaṃ vā mukham pātram athāpi vā.

* [A play] dealing with gods or one dealing with mortals [he shall introduce] in that form [i.e. divine or human, respectively], [a play whose characters are gods and mortals] commingled, [he shall introduce] as either of these. He shall allude to the Subject-matter (*vastu*), or the Germ (*bīja*), or the Opening (*mukha*), or to one of the characters (*pātra*)'

COM. Ex. * *rāmo mūrdhni nīdhā°*, stanza from the *Udātтарāghava* of Māyurāja [a drama apparently not extant] (allusion to the subject-matter), Ratn. 1 6, p 4 = Spr 3020 [quoted also at DR 1 39 and 3 10] (allusion to the Germ), *śśādita°* [unidentified stanza from a drama, quoted also at DR 3 11 and SD 283, n. Lévi, p 139] (allusion to the Opening), *Śakuntalā* 1 5, p 14 [quoted in part also at DR 3 12] (allusion to a character)

NOTES. || Bh 5 169, 170, SD 283 c, d Cf Lévi, p 370

4 (P 4, H 4)

rangam prasādyā madhuraiḥ ślokaḥ kāvyārthasūcakaiḥ
 ṛtum kaṃ cid upādāya bhāratīm vṛttim āśrayet.

'After propitiating the audience with pleasing verses that hint at the subject of the composition, he shall use the Eloquent Style (*bhāratī*) in describing some season'

COM. Ex.: Ratn. 1 2, p. 1 [quoted also at *Kāvyapradīpa* 7, p 315]

NOTES. The first line of this section refers to the *nāṇḍī*, a benediction consisting of one or more stanzas, with which a play opens. No special prescriptions regarding the *nāṇḍī* are given in DR; see Bh 5 106-111, SD 282, *Pratāpar* 3. 34 — This section is quoted at *Pratāpar* 3 35, p 124

|| Bh 5 167, SD 284, *Pratāpar* 3 35, p 124 Cf Lévi, p 137, pt 2, p. 27.

THE ELOQUENT STYLE

5 (P 5, H 5)

bhāratī saṃskṛtaprāyo vāgvyāpāro natāśrayaḥ
bhedaīḥ prarocanāyuktair vīthīprahasanaṁmukhaiḥ.

'The Eloquent Style (*bhāratī*) is a manner of speaking, chiefly in Sanskrit, employed by actors (*nata*) [i.e. not by actresses], which has as varieties, in addition to the Laudation (*prarocanā*), the Vīthī, the Prahāsana, and the Introduction (*āmukha*)'

NOTES AP has the statement *stīyuktā prākṛtoktitā*, 'when used by women it is in Prākṛit'—On the Styles of Procedure see DR 2 77, 83, 88, 94, 95

|| Bh 20. 25, SD 285, 286 a; Rudr Śrng 3 69, 70; AP 339 6 7, Sarasv 2 67 a (ed B 2 37 a), 5 731 (ed. B 5 192, p. 378), Pratāpar. 2 16 a Cf Lévi, p 93

6 (P 6 a; H. 6 a)

unmukhīkaraṇam tatra praśamsātaḥ prarocanā.

'Among these [varieties] the Laudation (*prarocanā*) is a means of arousing expectancy by means of praise [of the matter in hand]'

COM Ex Ratn. 1 5, p 3 [= Priyadarśikā 1 3, and, with change of one word, Nāgān 1. 3]

NOTES || Bh 20 27; SD 286 b, AP. 337 10; Sarasv 5 735 (ed. B p 378) Cf. Lévi, p 137.

7 (P. 6 b, 7 a; H. 6 b, c).

vīthī prahasanaṁ cāpi svaprasaṅge 'bhīdhāsyate
vīthyaṅgāny āmukhāṅgatvād ucyante 'traiva tat punaḥ.

'The Vīthī and the Prahāsana also, will be mentioned, [each] in its proper connection; the subdivisions of the Vīthī, however (*tat punaḥ*), are mentioned at this point because they form subdivisions of the Introduction (*āmukha*)'

NOTES For the subsidiary parts of the *vīthī* see 3. 13 — DR seems to confuse the *vīthī* and *prahasana* as varieties of the Eloquent Style with the types of drama known by those names (cf. DR 3. 62, 55-58). See Sarasv 5. 737, 742 (ed. B p. 378, 379), where these varieties are defined || Bh. 20. 35, Pratāpar 3. 30a Cf. Lévi, p. 137

THE INTRODUCTION AND ITS VARIOUS FORMS

8 (P 7b, 8a, b¹; H 7, 8a¹)

sūtradhāro natīm brūte mārṣaṃ vā 'tha vidūṣakam
svakāryam prastutākṣepi citroktyā yat tad āmukham
prastāvanā vā.

'The Introduction (*āmukha*) or Induction (*prastāvanā*), is that [variety of the Eloquent Style] in which the Stage-manager (*sūtradhāra*) addresses an actress (*natī*) or an assistant (*mārṣa*) or the Jester (*radūṣaka*) on a matter of his own, in bright conversation, hinting at the matter in progress'

NOTES On *mārṣa* see DR 2. 102 In its definition of the Induction SD substitutes the term *paripūṣika*. — The assignment of a female role to an actress (*natī*) is substantiated by Karpūramāñjarī 1. 12' (see the ed. of Konow and Lanman, Cambridge, Mass., 1901, p. 106)

|| Bh. 20. 28, 29a, SD 287, AP 337. 11b-13a, Sarasv 5. 736 (ed. B. p. 378), Pratāpar 3. 25, 26a Cf. Lévi, p. 138

9 (P 8b², 9a; H. 8a², b)

tatra syuḥ kathodghātaḥ pravṛttakam
prayogātīśayaś cātha vīthyaṅgāni trayodaśa.

'Of this there are [three forms]: the Opening of the Story (*kathodghāta*), the Entrance of a Character (*pravṛttaka*), and the Particular Presentation (*prayogātīśaya*) The subdivisions of the *Vīthī* are thirteen [in number]'

NOTES The words *vīthyaṅgāni trayodaśa* are somewhat out of place here. One would expect them to come directly before the enumeration of the subdivisions (3. 13), as in AP 339. 7-9 — SD mentions five forms of Introduction, the *udghāṭyaka* (DR 3. 14) and the *avalagita* (DR 3. 15) being included here as well as among the subdivisions of the *vīthī* (SD. 521) Cf. Bh. 20. 30b

|| Bh. 20. 29b, 30a; SD 288 AP 337. 13b, 14a; 339. 7b Pratāpar 3. 26

10 (P 9b, 10a; H 9)

svetivṛttasamam vākyaṃ artham vā yatra sūtrinah
grhītvā praviśet pātram kathodghāto dvidhaiva sah.

'The Opening of the Story (*kathodghāta*) [is that form of the Induction] in which a character enters taking up a remark of the Stage-manager or the meaning [of such a remark], which corresponds with some incident connected with himself It is of two kinds'

Com. Ex. Ratn 1 6, p 4 = Spr 3026 [quoted also at DR. 1. 39 and 3 3] (taking up of a remark), Venī 1 7, p 10 [spoken by the stage-manager, but here erroneously assigned to Bhīma, quoted also at Kāvya-pradīpa 7, p 302] and 1. 8, p 11 [quoted also at DR. 4 81] (taking up of the meaning of a remark).

NOTES. Line 1, 2s above, H, V, P, *vākyaṃ vākya-r̥tham oīha vā prastutam yatra sūtrinah* Hall p 39 — The word *sūtrin* is used for *sūtradhāra* because of metrical requirements — The *kathodghāta* is of two kinds, since either the very words of the *sūtradhāra* or the purport of his remarks may be taken up by the entering character

|| Bh 20 31b, 32a, SD 290, AP 337 15b, 16a; Pratāpar 3 27 Cf Lévi, p 138

11 (P. 10b, H 10a)

kālasāmyasamākṣiptapraveśah syāt pravṛttakam.

'The Entrance of a Character (*pravṛttaka*) is the entering of [a person] hinted at by the similarity of [the nature of] the season [described]'

Com. Ex. *āsāḍita*° [unidentified stanza from a drama, quoted also at DR 3 3 and SD. 283, tr. Lévi, p 139]

NOTES. This form of Induction is called *pravṛttaka* in SD — On the description of a season in the Induction see 3 4

|| Bh 20 33b, 34a; SD 292, AP 337 14b, 15a, Pratāpar 3 28 Cf Lévi, p 139

12 (P 11; H 10b, c)

eṣo 'yam ity upakṣepāt sūtradhāraprayogataḥ
pātrapraveśo yatraisa prayogātīśayo mataḥ.

'Particular Presentation (*prayogātīśaya*, lit. excess of representation) is that [form of the Induction] in which a character enters in accordance with a reference [to him] by (*prayogatas*) the Stage-manager (*sūtradhāra*) in the words "Here he is "'

COM. EX. Śakuntalā 1 5b, p. 14 [this stanza is quoted in full at DR 3 3]

NOTES || Bh 20 32b, 33a, SD 291, AP 337 16b, 17a, Prātāpar 3 29 Cf Lévi, p. 139

THE SUBDIVISIONS OF THE VITHI

13 (P 12, 13a, II 11)

udghātyakāvalagite prapañcatrigate chalam
vākkelyadhibale gaṇḍam avasyanditanālike
asatpralāpavyāhāramrdavāni trayodaśa.

'The thirteen [subdivisions of the Vithi are]. Abrupt Dialogue (*udghātyaka*), Continuance (*avalagita*), Compliment (*prapañca*), Triple Explanation (*trigata*), Deception (*chala*), Repartee (*vākkeli*), Outwitting (*adhibala*), Abrupt Remark (*gaṇḍa*), Re-interpretation (*avasyandita*), Enigma (*nālikā*), Incoherent Chatter (*asatpralāpa*), Humorous Speech (*vyāhāra*), and Mildness (*mrda*).'

NOTES The *vithi* itself is defined at DR 3 62. See the notes on 3 7 and 3 9

|| Bh 18 104, 105, SD 521, AP 339 8, 9, Prātāpar 3 30b, 31

14 (P 13b, 14a, H 12)

gūdhārthapadaparyāyamālā praśnottarasya vā
yatrānyonyam samālāpo dvedhodghātyam tad ucyate.

'Abrupt Dialogue (*udghātya* = *udghātyaka*), which is of two kinds, is a series of successive words whose meaning is hidden, or of questions and answers, where there is mutual conversation.'

COM Ex Vikramorvaśi [a passage not located] (first variety),
kā ślāghyā guni^o, stanza [tr Lévi, p 112] from the Pāṇḍavānanda [a
 drama otherwise unknown] (second variety).

NOTES || Bh. 18 106; SD 289, Pratāpar 3 32, p 120. Cf Lévi, p 112

15 (P. 14 b, 15 a; H. 13).

yatraikatra samāveśāt kāryam anyat prasādhyate
 prastute 'nyatra vā 'nyat syāt tac cāvalagitaṃ dvividhā.

'Continuance (*avalagita*), which is of two kinds, is that
 [subdivision of the Vithi] in which, on the one hand, a different
 matter is carried out because of a simultaneous occurrence, or,
 on the other hand, there is a different [turn] in a matter in
 progress (*prastuta*).'

COM Ex the sending away of Sītā in the Uttaraṛāmacarita, a
 passage from the Chaitarāma [an unpublished drama]

NOTES || Bh 18 107, SD 293, Pratāpar 3 32, p 120 Cf Lévi, p 113

16 (P 15 b, H 14 a)

asadbhūtam mithahstotram prapañco hāsyakṛn matah.

'Compliment (*prapañca*) is mutual praise that is untrue
 and causes a laugh'

COM Ex Karpūramañjarī I, 23, p 24

NOTES *asadbhūtam mithahstotram* Hall p 39, P. *asadbhūtam mithahsto-*
tram H, V — The example given in the commentary seems very inap-
 propriate.

|| Bh 18 110; SD 522; Pratāpar 3 32, p 120 Cf Lévi, p 113

17 (P 16, H 14 b, c)

śrutisāmyād anekārthayojanam trigataṃ tv iha
 naṭādītritayālāpaḥ pūrvarange tad iṣyate.

'Triple Explanation (*trigata*) is a combination of sev-
 eral meanings because of similarity of sound This is declared
 to be a conversation of a triad of actors and the like in the Pre-
 liminaries (*pūrvaranga*).'

COM Ex Vikramorvaśi I 3, p. 9 [see Lévi, pt 2, p 36, note on
 p 177]

NOTES SD 523, com., quotes a definition similar to that of DR — On the term *pūrvavarga* see Bh 5, SD 281

|| Bh 18 115 (cf also 5 135-136); SD 523, Pratāpar 3 32, p 121 Cf Lévi, p 114

18 (P 17a, H. 15a).

priyābhair apriyair vākyair vilobhya chalanāc chalam.

‘Deception (*chala*) [arises] from deceit that misleads by means of unfriendly words that seem friendly’

COM. Ex. Venī 5. 26, p 148 [lines b and c are transposed]

NOTES *chalanāc* Hall p 30 (Hall prints *chalanāt*, in disregard of samdhi), P. *chalanā* H. V

|| Bh 18 113a, SD 524, 525a, b. Pratāpar 3 32, p. 121 Cf Lévi, p 114

19 (P. 17b, H 15b)

vinivṛtṭyā 'sya vākkeli dvīs triḥ pratyuktito 'pi vā.

‘Repartee (*vākkeli*) [arises] from stopping short in it [i e in a speech] or from replying two or three times’

COM. Ex. Uttararāma 3 26, p 80 (stopping short), Ratn 1, p 10 (remark and reply)

NOTES The name *vākkeli*, lit. ‘speech-play,’ is appropriate only to the second of the two varieties mentioned; I selected the English rendering ‘Repartee’ with this in mind

|| Bh. 18 111b, SD 525c and com. (SD 525, 526), Pratāpar 3. 32 p 121 Cf. Lévi, p 114

20 (P 18a, H 16a)

anyonyavākyaādhikyoktiḥ spardhayā 'dhibalam bhavet.

‘Outvying (*adhibala*) is a dialogue [of two persons] in emulation, each of which outdoes the other in his remarks.’

COM. Ex. Venī 5. 27 +, p 149-152 [quoted in part also at DR 1 92 and 1. 94]

NOTES Literal translation: ‘Outvying is a mutual-speech-preponderance-dialogue in emulation’—This *adhibala* is carefully to be distinguished from the element of the Development defined in 1 76

|| Bh 18 112 SD 526 Pratāpar 3 32 p 121 Cf Lévi, p 115

21 (P 18b, H 16b).

gandah prastutasambandhibhinnārthaṃ sahasoditam.

'Abrupt Remark (*ganda*) is a separate matter, suddenly mentioned, that has some connection with the matter in progress (*prastuta*).'

COM Ex : Uttararāma 1 38+, p. 36.

NOTES || Bh 18 116; SD. 527; Pratāpar. 3 32, p 121 Cf Lévi, p 115

22 (P. 19a; H 17a)

rasoktasyānyathā vyākhyā yatrāvasyanditam hi tat.

'Re-interpretation (*avasyandita*) is that [subdivision of the Vīthi] in which there is an explanation in another way of words uttered because of sentiment.'

COM Ex . a passage [tr Lévi, p 115] from the Chalitarāma [an unpublished drama]

NOTES || Bh 18 108, SD 528, Pratāpar 3 32, p 121 Cf Lévi, p 115.

23 (P. 19b; H. 17b)

sopahāsā nigūḍhārthā nālikaiva prahelikā.

'Enigma (*nālikā*) is an enigmatical remark that is humorous and whose meaning is hidden'

COM Ex . Mudrārāksasa 1, p 74-75 (ed. Kale, p 27-28)

NOTES || Bh 18 111a; SD 529; Pratāpar 3 32, p 121 Cf Lévi, p. 116

24 (P 20a; H. 18a).

asambaddhakathāprāyo 'satpralāpo yathottarah.

'Incoherent Chatter (*asatpralāpa*), [here mentioned] in due order, consists of (*prāya*) incoherent talk.'

COM This is not the rhetorical fault called *asamgatī* which consists in lack of coherence, but the incoherent talk of persons that are just awaking, drunk, insane, or childish. Ex . Śārng 105; Vikramorvaśī 4 33, p. 102 = Spr 7357, *bhuktā hi mayā gir*^a [unidentified stanza]

NOTES *yathottarah* H, V, P, *yathottaram* Hall p 39 — After defining *asatpralāpa* as an 'irrelevant speech or reply, SD adds that it may also

be salutary advice given to a foolish person who does not accept it.

|| Bh 18 109, SD 530, Pratāpar 3 32, p 121-122 Cf Levi, p 116

25 (P 20b, H. 18b)

anyārtham eva vyāhāro hāsyalobhakaram vacah.

‘Humorous Speech (*vyāhāra*) is a remark made for the sake of some one else and causing laughter and desire’

Com Ex Mālav 2, p 29-31 [departs widely from the published text].

NOTES. || Bh 18 113b, SD 531, Pratāpar 3 32 p 122 Cf Lévi, p 116

26 (P 21a; II 18c).

doṣā guṇā guṇā doṣā yatra syur mrdavam hi tat.

‘Mildness (*mrdava*) is that [subdivision of the Vīthī] in which faults are [considered as] merits and merits [as] faults.’

Com Ex Sakuntalā 2 5, p 64 (a fault, hunting, considered as a merit), *satatam anurvṛta*^o [unidentified stanza] (a merit, sovereignty, considered as a fault); Spr 6783 (both together)

NOTES. || Bh 18 114, SD 532 Pratāpar 3 32, p 122 Cf Lévi, p 117

USE OF THESE INTRODUCTORY ELEMENTS

27 (P 21b, 22a; H. 19).

eṣām anyatamenārtham pātram cākṣipyā sūtrabhṛt
prastāvanānte nirgacchet tato vastu prapañcayet.

‘The stage-manager, after hunting at the theme and a character with any one of these [elements just enumerated], shall go out at the end of the Induction (*prastāvanā*) and then begin the detailed presentation (*prapañcayet*) of the Subject-matter.’

NOTES The word *sūtrabhṛt*, like *sūtram* in 3 10, is used for *sūtradhāra* because of metrical requirements

|| SD 295

SELECTION OF THE PRINCIPAL SUBJECT

28 (P 22 b-24 a; H. 20, 21)

abhiḡamyagunair yukto dhīrodāttah pratāpavān
 kīrtikāmo mahotsāhas trayyās trātā mahipatiḥ
 prakhyātavamśo rājarsir divyo vā yatra nāyakah
 tatprakhyātaṃ vidhātavyam vṛttam atrādhikārikam.

'[In a play] in which the Hero is endowed with attractive qualities, [of the type known as] self-controlled and exalted (*dhīrodātu*), glorious, eager for fame, of great energy, a preserver of the three Vedas (*trayī*), a ruler of the world, of renowned lineage, a royal seer or a god—in that the incident for which he is renowned is to be made the Principal Subject (*ādhikārika*)'

COM A hero with all these qualities, such as is exemplified in the Rāmāyana and Mahābhārata

NORRIS *abhiḡamya*° H, V, P, *abhiḡāmi*° and *adhiḡamya*° Hall p. 39
 —The 'self-controlled and exalted' hero is defined at 2 5, the *ādhikārika*, at 1. 19 — Cf Lévi, p 31

ADAPTATION OF THE STORY

29 (P. 24 b, 25 a, H 22)

yat tatrānucitaṃ kiṃ cin nāyakasya rasasya vā
 viruddhaṃ tat parityājyam anyathā vā prakalpayet.

'Whatever in it [i.e. in the original story] is at all unsuited to the hero or inconsistent with the Sentiment is to be omitted or arranged in some other way.'

COM As, for example, the treacherous killing of Vāli was omitted by Māyurāja in the Udāttarāghava; as this same incident was altered [by Bhavabhūti] in the Mahāvīracarita, where Vāli is represented as coming, because of his friendship with Rāvana, in order to kill Rāma [who thereupon slays him in self-defence, not treacherously]

NOTES ||SD 304 (cf. 409), Sarasv 5 730 (ed. B p 377) Cf Lévi, p 31

ARRANGEMENT OF THE DRAMATIC STRUCTURE

30 (P 25 b, 26 a, H. 23)

ādyantam evaṃ niścītya pañcadhā tad vibhajya ca
khaṇḍaśah samdhisamjñāms ca vibhāgān api khaṇḍayet.

‘After determining upon the beginning and end [of the play] in this manner and after dividing it into five parts, [the author] should furthermore (*ca + api*) break up into small sections the divisions called Junctions (*samdhī*)’

NOTES The subject-matter, which contains the five Elements of the Action (I. 27) corresponding to the five Stages (I. 28), is first divided into five Junctions (I. 34-36) and these again into their various subdivisions (I. 37-III) — Cf Lévi, p. 32.

31 (P 26 b, 27, H. 24).

catuḥṣaṣtis tu tāni syur angānīty aparam tathā
patākāvrttam apy ūnam ekādyair anusamdhībhiḥ
angāny atra yathālābham asamdhim prakarīm nyaset.

‘These subdivisions should be sixty-four [in number] — In like manner, moreover, [one should divide] the incidents of the Episode (*patākā*), [which should have] one or more Sub-junctions (*anusamdhī*) less [than the principal subject] In this [i.e. in the Episode] the [number of] subdivisions [may be] as it turns out. One should insert the Episodical Incident (*prakarī*) without any Junction.’

COM . . . The Episodical Incident is to be employed without a complete Junction

NOTES || Bh 19 27 b, 28 a Cf Lévi, p. 57

APPROPRIATE ARRANGEMENT OF THE BEGINNING

32 (P 28 a; H 25 a)

ādaū viskambhakam kuryād aṅkam vā kāryayuktītaḥ.

‘At the beginning [of the play] one should put an Explanatory Scene or an Act, according to the appropriateness of the action’

33 (P 28 b, 29 a, H. 25 b, c).

apekṣitam parityajya nīrasam vastuvistaram
yadā samdarśayec cheṣam kuryād viṣkambhakam tadā.

‘When, after omitting an extensive part of the subject-matter that is required, but is without Sentiment, one wishes to present the rest, then one should put an Explanatory Scene (*viṣkambhaka*) [at the beginning]’

NOTES The *viṣkambhaka*, one of the five varieties of Intermediate Scene, is defined at I 116. 117

|| SD 314

34 (P. 29 b, 30 a, H 26).

yadā tu sarasam vastu mūlād eva pravartate
ādāv eva tadā ’ñkaḥ syād āmukhāksepasaṃśrayaḥ.

‘When, on the other hand, the subject-matter proceeds with Sentiment right from the start, then there should be at the beginning an Act following up the hints [given] in the Introduction’

NOTES. On the Introduction (Induction) and references in it to the subject of the play, see 3 8

|| SD 315

CHARACTERISTICS OF AN ACT

35 (P 30 b, 31 a; H. 27).

pratyakṣanetṛcarito binduvyāptipuraskṛtaḥ
anko nānāprakārārthasamvidhānaraśārayaḥ

‘An Act visibly represents the doings of the Hero, is attended with inherence of the Expansion, and is based on purposes, contrivances, and Sentiments of various kinds.’

NOTES Further details concerning the arrangement of an Act are given at DR. 3 41. 42.

|| Bh. 18 14, 15, SD 278 a, c, e; Pratāpar 3 24 Cf Lévi, p 58

THE SENTIMENTS AND THEIR USES

36 (P 31 b, 32 a, H 28)

anubhāvavibhāvābhyām sthāyinā vyabhicāribhiḥ
grhitamuktaiḥ kartavyam aṅginah pariposaṇam.

'The principal Sentiment (*aṅgin*, sc *rasa*) is to be furthered by means of the Consequents (*anubhāva*), the Determinants (*vibhāva*), the Permanent State (*sthāyin*, sc *bhāva*), and the Transitory States (*vyabhicārin*, sc *bhāva*), taken up and dropped [in turn].'

NOTES Definitions of all these terms will be found in sections 1-8, 43, and 54 of Book 4 — Cf Lévi p 86, 257

37 (P 32 b, 33 a, II. 29).

na cāṭirasato vastu dūram vicchinnaṭām nayet
rasam vā na tirodadyād vastvalamkāralaksanaḥ.

'One should not make the Subject-matter too disconnected by the excessive [use of] Sentiment, nor should one overwhelm the Sentiment with matters relating to the Subject-matter or its embellishment'

NOTES This section is quoted at SD 316, com — Cf Lévi, p 86

38 (P 33 b, 34 a; H 30)

eko raso 'ṅgikartavyo vīrah śrngāra eva vā
aṅgam anye rasāḥ sarve kuryān nirvahane 'dbhutam.

'One Sentiment, either the Heroic or the Erotic, is to be made the principal Sentiment, all the other Sentiments [should be made] subordinate The Marvelous Sentiment should be employed [only] in the Conclusion (*nirvahana*)'

NOTES. On the Erotic, Heroic, and Marvelous Sentiments see 4 56, 79, 85, on the *nirvahana*, I 96

¶ Pratāpar 3 4 (p 103) 33 a. Cf Lévi p 86

ACTIONS NOT PERMITTED ON THE STAGE

39 (P 34 b, 35, H. 31, 32 a).

dūrādhvānam vadham yuddham rājyadeśādiviplavam
samrodham bhojanam snānam surataṁ cānulepanam
ambaragrahanādīni pratyaksāṇi na nirdīśet

‘One should not visibly represent a long journey, murder, fighting, revolt of a kingdom or province or the like, a siege, eating, bathing, intercourse, anointing the body, putting on clothing, or the like’

NOTES *ambara*° H, V, P, *astasya* Hall p 39 — For *dūrādhvānam* (*dūra* + *adhvan*) SD has *dūrādhvānam* (*dūra* + *āhvāna*), ‘shouting from afar’ — Cf DR I 113, 114

|| Bh 18 19, SD. 2781-m. Cf Lévi, p. 57

40 (P. 36 a; H 32 b)

nādhikārivadham kvāpi tyājyam āvaśyakam na ca.

‘[One should] not [present] the death of the principal character anywhere [in the play], [but] what is inevitable is not to be avoided’

NOTES According to this rule, the death of the hero or heroine should neither occur on the stage nor be related in one of the Explanatory Scenes. Judging from Hindu dramatic literature, however, this canon may be violated provided the dead person is restored to life in the course of the play. On such restoration of the dead to life in the Sanskrit drama see Jackson, ‘Certain Dramatic Elements in Sanskrit Plays, first series,’ in *Am. Journ. of Philol.* 19 (1898), p. 247-250. See p 150

|| Bh 18. 23 b, SD 215, 316.

THE CONTENTS OF AN ACT

41 (P 36 b, 37 a; H. 33).

ekāhācaritaikārtham ittham āsannanāyakam
pātrais trīcatūraitrāṇi teṣāṁ ante 'sya nirgamah.

‘An Act [should be arranged] with a single purpose [exemplified] by the doings of a single day, with the hero thus engaged,

and with three or four characters — those making their exit at its end'

NOTES °*caritaśūtham* II, V, P, °*caritaḥ kāryam* Hall p. 39 — Certain features of the Act are mentioned also in 3. 35

|| Bh 18. 22 a, 24 a, SD 278 g, h, p Cf Lévi, p. 58

42 (P. 37 b, 38 a; H. 34 a, b)

patākāsthānakāny atra bindur ante ca bījavat
evam ankāḥ prakartavyāḥ praveśādipuraskṛtāḥ.

'In it [there should be] the Episode-indications and, at the end, the Expansion, just like the Germ [at the beginning (?)]. In this way the Acts are to be prepared, prefaced by Introductory Scenes and the like.'

NOTES The technical terms *patākāsthānaka*, *bija*, and *bindu* are defined at 1. 22, 25, 26

THE NUMBER OF ACTS IN THE NĀTAKA

43 (P. 38 b, H. 34 c)

pañcāṅkam etad avaraṃ daśāṅkam nāṭakam param.

'When it has five Acts, this [kind of drama] is a lesser Nāṭaka; when it has ten Acts, a greater'

NOTES That is, a regular *nāṭaka* has five acts, one with ten acts, such as Rājaśekhara's *Bālarāmāyana*, is called a *muhūnāṭaka*

|| Bh 18. 50. SD 510 Cf Lévi, p. 140.

DESCRIPTION OF THE PRAKARAṆA

44 (P. 39, 40, H. 35, 36)

atha prakaraṇe vṛttam utpādyam lokasaṃśrayam
amātyavipravanijām ekam kuryāc ca nāyakaṃ
dhīraprasāntam sāpāyam dharmakāmārthatatparam
śeṣam nāṭakavat saṃdhipraveśakarasādikam.

'Now in a *Prakarana* the action should be invented and should take place on the earth, and one should make the Hero

a minister, a Brahman, or a merchant, [of the type known as] self-controlled and calm (*dhīraprasānta* = *dhīrasānta*), undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects. The remaining [features] — Junctionures, Introductory Scenes, Sentiments, and the like — are as in the *Nāṭaka*’

NOTES *sāpāyam* H, V, P; *sopāyam* Hall p 39 — The three aims in life — virtue, pleasure, and wealth — are referred to, under the designation *trivarga*, in I 24

|| Bh. 18. 41-49, SD 511; Pratāpar 3 4 (p 103), 35 Cf Lévi, p 141

45 (P 41, 42, H 37, 38)

nāyikā tu dvidhā netuh kulastri ganikā tathā
kva cid ekaiva kulajā veśyā kvāpi dvayaṃ kva cit
kulajā ’bhyantarā bāhyā veśyā nātikramo ’nayoh
ābhīh prakaraṇam tredhā samkīrṇam dhūrtasamkulam.

‘[In a *Prakarāṇa*] the Heroine [may be] of two kinds the high-born wife of the hero or a courtesan. In some plays [there should be] only the high-born woman, in some plays, the courtesan, in some plays, both. The high-born woman should be indoors, the courtesan without, and the two should never meet. Because of these [varieties of heroine] the *Prakarāṇa* is of three kinds [1. e. *śuddha*, with the wife as Heroine; *vikṛta*, with the courtesan; *samkīrṇa*, with both] The mixed variety (*samkīrṇa*) abounds in rogues.

COM [The commentary quotes] *Kāmasūtra* 3, p 41. The heroine is a courtesan, for example, in the *Tarangadatta* [a drama apparently not extant]; a high-born woman in the *Puspadūsitaka* [a drama apparently not extant, mentioned as *Puspabhūṣita* in SD. 512, com.], of both kinds in the *Mṛcchakatika*.

NOTES || SD 512 Cf Lévi, p 141

DESCRIPTION OF THE NĀTĪKĀ

46 (P. 43 a; H. 39 a).

lakṣyate nāṭikā ’py atra samkīrṇānyanivṛttaye.

‘At this point the *Nāṭikā*, also, is defined for the purpose

of disposing of the other [kinds of drama] that are commingled [in it]'

COM. By a false interpretation of Bh. 18. 54, a kind of drama called *prakaraṇikā* has been predicated as a lesser form of the *prakaraṇa*, on the analogy of the *nāṭikā* as a lesser form of the *nāṭaka*. The *prakaraṇikā* however, is identical with the *prakaraṇa* and has no separate existence [But see SD. 554, where it is defined as a separate form. Cf Lévi, p. 146-147.]

NOTES. Strictly speaking, description of the *nāṭikā* does not come within the scope of this work, which is limited by its title to the ten principal forms of drama (see also 1. 11). The *nāṭikā* deserves notice, however, because of its frequent occurrence, our author therefore introduces some account of it on the ground that it combines certain features of the *nāṭaka* and the *prakaraṇa*.

47 (P. 43 b, 44 a; ll. 39 b, c).

tatra vastu prakaraṇān nāṭakān nāyako nrpaḥ
prakhyāto dhīralalitah śrngāro 'ngī salaksanaḥ.

'In that [i. e. in the *Nāṭikā*] the subject [is taken] from the *Prakarana*, and the Hero, who is a renowned king and is [of the type known as] self-controlled and light-hearted (*dhīralalita*), from the *Nāṭaka*; the principal Sentiment (*anum*, sc. *rasa*) is the Erotic, with its [various] characteristics.'

NOTES. || Bh. 18. 54-56 a, SD. 539 a, b. Cf Lévi, p. 146.

48 (P. 44 b, 45 a, II. 40)

striprāyacaturankādibhedakam yadi cesyate
ekadvitryankapātrādibhedenānantarūpā.

'Even if there is a definition to the effect that it contains an abundance of women, has four acts, and so forth, [yet] there is an endless variety of forms [of the *Nāṭikā*] because it may be subdivided according to its having one, two, or three acts, [various combinations of] characters, and the like.'

NOTES. The words *striprāyacaturanka* are evidently an allusion to Bh. 18. 55 a, and this section modifies to a certain extent the definition given there.

|| Bh. 18. 55 a SD. 539 a. Cf Lévi, p. 146.

49 (P. 45 b, 46 a; H. 41).

devī tatra bhavej jyeṣṭhā pragalbhā nṛpavaṃśajā
gambhīrā mānini krcchrāt tadvaśān netrsamgamah.

'In it the oldest wife should be a queen, [of the type known as] experienced, of royal lineage, serious, disdainful on account of her troubles; the union of the Hero [with the Heroine is brought about] because of her consent.'

NOTES. *netrsamgamah* H, V, P. *netrsamgame* Hall p. 39. — The term *pragalbhā*, 'experienced,' is defined at 2 29

||SD 539 f, g Cf Lévi, p 146

50 (P. 46 b, H 42 a)

nāyikā tādrśī mugdhā divyā cātimanoharā.

'The Heroine is of the same kind [i. e. also of royal lineage], [of the type known as] inexperienced, and is charming and exceedingly fascinating'

NOTES *nāyikā* H, V, P, *prāpyā 'nyā* Hall p 39 — The term *mugdhā*, 'inexperienced,' is defined at 2 26

||SD 539 d Cf Lévi, p 146

51 (P. 47, 48 a, H. 42 b, 43 a, b).

antaḥpurādisambandhād āsannā śrutidarśanaih
anurāgo navāvastho netus tasyām yathottaram
netā tatra pravarteta devitrāsena śaṅkitah.

'[The Heroine] is near [the Hero] because of her connection with the harem and the like; through her hearing and seeing him, newly-awakened passion for the Hero arises in her in its regular stages, the Hero in it [i. e. in the Nāṭikā] is apprehensive through fear of the queen'

NOTES ||SD 539 c, d, e Cf Lévi, p 146.

52 (P. 48 b; H. 43 c).

kaiśikyaṅgaś caturbhiś ca yuktānkair iva nāṭikā.

* The Nāṭikā contains the four subdivisions of the Gay Style (*kaśikā*), as if joined [respectively] to the [four] acts'

NOTES The Gay Style and the four subdivisions here referred to are described at 2 77-82

||SD 539h Cf Lévi, p 146

DESCRIPTION OF THE BHĀNA

53 (P 49-51, H 44-46)

bhānas tu dhūrtacaritaṃ svānubhūtaṃ pareṇa vā
yatropavarnayed eko nṛpunaḥ paṇḍito vītaḥ
sambodhanokūpratyuktī kuryād ākāśabhāsitaiḥ
sūcayed vīraśṅgārau śauryasaubhāgyasaṃstavaiḥ
bhūyasā bhāratī vṛttir ekāṅkam vastu kalpitam
mukhanirvahane sāṅge lāsyāṅgāni daśāpi ca

* The Bhāna (Monologue) [is a kind of drama] in which a single clever and shrewd parasite describes roguish exploits engaged in by himself or by some one else. He is to make remarks conveying information, as well as replies [to imaginary remarks], by means of Conversations with Imaginary Persons (*ākāśabhāsita*); and he should indicate the Heroic and Erotic Sentiments by means of descriptions of prowess and of beauty. Generally the Eloquent Style [is employed], the subject, which is invented [by the author], is treated in a single Act [The Bhāna has two Junctures], the Opening (*mukha*) and the Conclusion (*nirvahana*), with their subdivisions, and also the ten subdivisions of the Gentle Dance (*lāsyā*)'

NOTES The term *ākāśabhāsita*, 'Conversation with Imaginary Persons,' is defined at 1 128, the Eloquent Style (*bhūvālī*) at 3. 5—One would rather expect *svānubhūta* to have the meaning 'experienced by himself'; in my translation I follow Dhanika, who glosses the word by *śakṛta*

|| Bh 18 99-101, 19 45 b, 46 a, SD 513, Pratāpar 3 4 (p. 103), 36, 37. Cf Lévi, p 141

THE FORMS OF GENTLE DANCE

54 (P. 52, 53; H. 47, 48).

geyam padam sthitam pāthyam āsīnam puṣpagandikā
pracchedakas trigūḍham ca saindhavākhyam dvigūḍhakam
uttamottamakam caiva uktapratyuktam eva ca
lāsya daśavidham hy etad anganirdeśakalpanam.

'The tenfold enumeration of the subdivisions in the Gentle Dance (*lāsya*) is the Geyapada (Song), the Sthitapāthya (Recitation by one standing), the Āsīnapāthya (Recitation by one seated), the Puṣpagandikā, the Pracchedaka, the Trigūḍha, the one called Saindhava, the Dvigūḍha, the Uttamottamaka, and the Uktapratyukta (Amoebean Song).'

NOTES *caiva uktu*° H, V, P, *cūnyadukta*° Hall p 39 — This enumeration is taken verbatim from Bh. It is there followed by a definition of each of the terms (18 120-129), which should be consulted. See also SD 503-509. The DR makes no further reference to these terms.

|| Bh. 18 117-119, SD 504. Cf. Lévi, p 119-120.

DESCRIPTION OF THE PRAHASANA

55 (P 54 a, H. 49 a)

tadvat prahasanam tredhā śuddhavaikrtasamkaraiḥ.

'Similar is the Prahasana (Farce), which is of three kinds: regular, modified, and mixed.'

NOTES || Bh. 18 93 b, 19 45 b, 46 a; SD 533, Pratāpar. 3 38. Cf. Lévi, p 142.

56 (P 54 b, 55 a; H 49 b, c)

pākhaṇḍivipraprabhrticetacetivīṭākulam
ceṣṭitam veśabhāṣābhīḥ śuddham hāsyavaconvitam.

'The regular [Prahasana] (*śuddha*) contains heretics, Brahmans, and other such characters, servants, serving-maids, and parasites. [It is] performed with [appropriate] costume and language, and is full of (*anvīta*) comic speeches.'

NOTES *versabhāṣābhūh* II, V, P; *versabhāṣādī* and *deśabhāṣādī* IIall p 39 — On *pākhanda* for *pasanda* (North Indian *kh* 101 3) see Wackernagel, *Altindische Grammatik*, I 136, § 118

|| Bh 18 94b-96a, SD 535; Pratāpar. 3 4 (p 103), 39, cf AP. 339 10a Cf Lévi, p 142.

57 (P. 55 b, 56 a; H 50 a, b).

kāmukādivacovesaiḥ ṣaṇḍhakañcukitāpasaiḥ
vikṛtam saṃkarād vīthyā saṃkīrṇaṃ dhūrtasaṃkulam.

'The modified [Prahāsana] (*vikṛta*) contains eunuchs, chamberlains, and ascetics [represented] with the speech and dress of lovers and the like; the mixed [Prahāsana] (*saṃkīrṇa*), [so called] because of its admixture of [features of] the Vithī, is filled with rogues.'

NOTES || Bh 18 96b-98, SD 536-538, Pratāpar 3 40, 41 Cf Lévi, p. 142

58 (P 56 b, H 50 c).

rasas tu bhūyasā kāryaḥ sadvidho hāsyā eva tu

'The sixfold Comic Sentiment (*hāsyā*) is generally to be employed [in it].'

NOTES. || SD 534, Pratāpar 3 4 (p 103), 38b Cf Lévi, p 142

DESCRIPTION OF THE DĪMA

59 (P. 57-60 a; H. 51-53)

dīma vastu prasiddham syād vṛttayah kaiśikīm vinā
netāro devagandharvayaksarakṣomahoragāḥ
bhūtapretapiśācādyāḥ ṣoḍaśātyantam uddhatāḥ
rasair ahāsyāśṅgārāḥ ṣadbhir dīptaiḥ samanvitāḥ
māyendrajālasamgrāmakrodhodbhrāntādīcestitaiḥ
candrasūryoparāgaś ca nyāyye raudrarase 'ṅgini
caturāṅkaś catuhsamdhir nūvīmarśo dīmaḥ smṛtaḥ.

'In the Dīma the subject must be well-known; all the Styles [may be employed in it] except the Gay Style; its Heroes, sixteen [in number] [should be] gods Gandharvas Yaksas Rak-

sasas, Mahoragas, Bhūtas, Pretas, Piśācas, and the like, all [of the type known as] vehement. It contains the six excited Sentiments, omitting the Comic and the Erotic, the customary principal Sentiment being the Furious, [called forth] by deeds of magic, sorcery, combat, wrath, excitement, and the like, and by eclipses of the sun and moon. The Dima is declared to have four acts and four Junctures, there being no Pause [Juncture].

COM. This kind of play is called *dima* because it involves the procedure of injuring on the part of the hero — *dima* being equivalent to *saṃghāta* 'injuring'. In other respects [than those mentioned] it is like the *nāṭaka*. The sage Bharata himself refers to the Burning of Tripura as a suitable subject for a *dima*, in the words *idaṃ tripura*^o [unidentified line] and *tatas tripura*^o [= Bh. 4. 10 b].

NOTES || Bh. 18 78-82, 19. 43 b, 44 a; SD. 517; Pratāpar. 3. 4 (p. 103), 42-44. Cf Lévi, p. 142.

DESCRIPTION OF THE VYĀYOGA

60 (P. 60 b-62 a; H. 54, 55).

khyātetivrtto vyāyogah khyātoddhatanarāśrayah
hīno garbhavimarśābhyām dīptāḥ syur dīmavad rasāḥ
astrīnimittasamgrāmo jāmādagnya-jaye yathā
ekāhācaritaikāṅko vyāyogo bahubhir naraiḥ.

'The Vyāyoga (Military Spectacle) has a well-known subject, and has [as principal characters] men that are well-known and [of the type known as] vehement; it lacks the Development and the Pause [as Junctures]; the Sentiments [in it] are the excited ones, as in the Dima. [It should represent] a combat not occasioned by a woman, as in the case of the Victory of Paraśurāma [Jāmādagnya]. The Vyāyoga consists of one act, [presenting] the doings of a single day, and contains many male characters.'

COM. This kind of drama is called *vyāyoga* because many men disagree with one another (*vyāyujyante*) in it . . .

NOTES || Bh. 18 83-85, 19. 44 b, 45 a, SD. 514; Pratāpar. 3. 4 (p. 103), 45. Cf Lévi, p. 143.

DESCRIPTION OF THE SAMAVAKĀRA

61 (P 62 b-68 a; II 56-61)

kāryam samavakāre 'pi āmukham nātakādivat
khyātam devāsuram vastu nirvimarśās tu samdhayaḥ
vṛttayo mandakaiśikyo netāro devadānavāh
dvādaśodāttavikhyātāḥ phalam teṣām prthak prthak
bahuvīrasāḥ sarve yadvad ambhodhūmanthane
aṅkaiś tribhis trikapatas triśrngāras trividravaḥ
dvisamdhir ankah prathamah kāryo dvādaśanālikah
caturdvīnālikāv antyau nālikā ghaṭikādvayam
vastusvabhāvadaivārikṛtāḥ syuh kapatās trayah
nagaroparodhayuddhe vātāgnyādikavidravāḥ
dharmārthakāmaih śrngāro nātra bindupraveśakau
vīthyaṅgāni yathālābham kuryāt prahasane yathā.

'In the Samavakāra there is to be an Introduction, as in the Nātaka and the other [varieties of drama]. The subject [is to be] well-known and connected with gods or demons, [it should have all] the Junctures except the Pause, and [all] the Styles, with but little of the Gay Style. Its Heroes [are to be] gods and demons, twelve [in number], [of the type known as] exalted, and far-famed, each [striving for and attaining] a separate object. [It contains] all the Sentiments, with much of the Heroic, as in [the story of] the Churning of the Ocean. In its three Acts [it presents] the three kinds of deception, the three kinds of love, and the three kinds of excitement. The first Act, with two Junctures, should have [a duration of] twelve nālikās; the last two [should have a duration] of four and two nālikās [respectively], a nālikā consisting of two ghaṭikās. The three kinds of deception should be those caused by the nature of the subject, by supernatural action, and by enemies, the [three] kinds of excitement [should be those resulting] from the besieging of a city, from a battle, and from violent winds, fires, and the like; the [three kinds of] love [should be] that according to virtue that actuated by love of ga'n and that actuated by

passion [The Samavakāra has] no Expansion and no Introductory Scene. One may employ the subdivisions of the Vīthī [in it] according to one's requirements, as in the Prahāsana.

COM This kind of drama is called *samavakāra* because various themes are scattered about (*samavakīryante*) in it. Its heroes are twelve in number—gods, demons, and the like. The ends attained by these are to be separate and distinct, as, for example, the obtaining of Lakṣmī and the like by Vāsudeva and the others in the Churning of the Ocean (*Samudramanthana*) [cf SD 516, com.] . .

NOTES °*nālikah*, °*nālikāv*, *nālikā* H, V, P, °*nādikah*, °*nādikāv* *nādikā* Hall p 39 — Lévi (p 143) assigns to the third act a duration of one *nālikā*, this is apparently an error, unless the information was drawn from another source. The SD text gives the second act a duration of three *nālikās*, a variation evidently to be attributed to a corruption of the text from *catasrbhur* to *ca tsrbhur*, as explained by Mitra, SD tr p 249, note 1.

|| Bh 18 57-70, 19 43 b, 44 a, SD 515, 516, Pratāpar. 3 4 (p 103), 46-49 Cf. Lévi, p 143-144

DESCRIPTION OF THE VĪTHĪ

62 (P 68 b-70 a; H. 62, 63).

vīthī tu kaiśikīvrttau samdhyangāṅkaiś tu bhāṇavat
rasaḥ sūcyas tu śṛṅgārah sprśed api rasāntaram
yuktā prastāvanākhyātair aṅgaṃ udghātyakādibhiḥ
evam vīthī vidhātavyā dvyekapātraprayojitā.

'The Vīthī [is written] in the Gay Style and resembles the Bhāṇa in its Junctures, subdivisions, and Acts. The Erotic Sentiment is to be indicated, but one should touch on another Sentiment as well. [The Vīthī] contains [the parts] named Induction and so forth, and the subdivisions, beginning with the Abrupt Dialogue (*udghātyaka*). In this way the Vīthī is to be arranged, with the employment of one character or of two.'

COM [This kind of drama receives its name because it is] like a *vīthī*—this word meaning either 'road' or 'series of subdivisions'

NOTES The Induction is defined at 3 8. The word *anga* in the compound *samdhyangāṅkaiś* refers to the subdivisions of the Junctures (see DR. I 37-III), the word *aṅga* in the third line of the text refers to the subdivisions of the Vīthī defined at 3 13-26

|| Bh. 18. 102-103, 19 45 b, 46 a; SD 520; Pratāpar 3 4 (p. 103), 50.
Cf Lévi, p 144

DESCRIPTION OF THE UTSRSTIKĀNKA

63 (P. 70 b-72 a; H. 64, 65).

utsrstikānke prakhyātam vṛttam buddhyā prapañcayet
rasas tu karunaḥ sthāyī netārah prakṛtā narāḥ
bhānavat samdhivṛtтыangair yuktaḥ strīparidevitaiḥ
vācā yuddham vidhātavyaṁ tathā jayaparājayau.

'In the Utsrstikānka one should develop a well-known subject by means of the imagination. The Pathetic should be the permanent Sentiment, and the Heroes should be ordinary men. Its Junctures, Styles, and subdivisions are like those of the Bhāṇa, and it contains lamentations of women. A battle is to be presented by means of a [descriptive] speech, and likewise [ultimate] victory or defeat.'

Com. This is called *utsrstikānka* [instead of merely *anka*] for the purpose of distinguishing it from the *anka* (act) included in a play (*nāṭika*) [cf SD 519, com.]

Notes. This kind of drama is occasionally referred to merely as *anka*, see, for example, Bh. 19 45 b — Hall's text of Bh. gives the name as *utsrstikānka*; in view of SD 519, com., and of the maccuracy of Hall's text in other respects [see my notes on DR. 1 80] this may safely be regarded as an error.

|| Bh. 18 86 b-89 a, 19 45 b, 46 a, SD 519, Pratāpar 3 4 (p. 103-104), 51. Cf Lévi, p 144.

DESCRIPTION OF THE IHĀMRGA

64 (P. 72 b-75; H. 66-68).

miśram ihāmrge vṛttam caturankam trisamdhimat
naradivyaṁ aniyamān nāyakapratināyakau
khyātau dhīroddhatāv antyo viparyāsād ayuktakṛt
divyastriyam anicchantīm apahārādineccataḥ
śṛṅgārābhāsam apy asya kim cit kim cit pradarsayet
saṁrambham param āniya yuddham vyājān nivārayet
vadhaprāptasya kurvīta vadhān naiva mahātmanah.

'In the *Ihāmrga* the story is mixed [i.e. partly legendary and partly invented]; it is divided into four Acts with three Junctures. The Hero and the Opponent of the Hero may be either human or divine, without restriction, both [should be] renowned and [of the type known as] self-controlled and vehement, the latter committing improper acts by mistake. One should also present, though only to a slight extent, the semblance of love on the part of one who tries to obtain a divine woman against her will by carrying her off or some such means. Though hostile wrath is provoked, the battle should be prevented by an artifice. One should not present the death of a great person, [even though he is] killed [in the legend from which the plot is derived].'

COM. This kind of drama is called *ihāmrga* because in it the hero pursues (*that*) a woman as unobtainable as a gazelle (*nrga*).

NOTES. For the regulation concerning the death of a character see DR. 3. 40 and the notes on that section.

|| Bh. 18. 72-76; 19. 44b, 45a; SD. 518; Pratāpar. 3. 4 (p. 104), 52, 53. Cf. Lévi, p. 145.

CONCLUSION OF THE THIRD BOOK

65 (P. 76; H. 69)

ittham vicintya daśarūpakalakṣmamārgam
 ālokyā vastu paribhāvya kaviprabandhān
 kuryād ayatnavad alaṃkṛtibhiḥ prabandham
 vākyaair udāramadhuraiḥ sphuṭamandavṛttaiḥ.

'After observing in this manner the series of definitions of the ten forms of drama (*daśarūpaka*), considering one's subject-matter, and examining the works of the poets, one may produce without effort a literary work that has rhetorical embellishment, eloquent and pleasing words, and clear and slow meters.'

NOTES. Meter *vasantatilaka*.

BOOK FOUR

SENTIMENT AND ITS PRODUCTION

1 (P. 1, H 1)

vibhāvair anubhāvaś ca sāttvikair vyabhicāribhiḥ
āṇiyamānah svādyatvam sthāyī bhāvo rasaḥ smrtah.

‘Sentiment (*rasa*) results when a Permanent State produces a pleasurable sensation through [the operation of] the Determinants, the Consequents, the Involuntary States, and the Transitory States.’

COM. Hence the spectator may be called *rasika*, ‘perceiver of Sentiment’ [as in 4 47, 48], and the piece may be called *rasavant*, ‘possessing Sentiment’

NOTES *svādyatvam* H, V, P, *svādutvam* Hall p. 30—This is merely an introductory section mentioning the various technical terms to be defined in the course of the book. The *rasa* receives further elucidation at 4 54, and definitions of it in other treatises are referred to in the notes on that section.—This section is quoted at *Pratīpan* 1 1, p. 210.

The individual Sentiments are defined at DR 4 56-87, the Permanent States at 4 43-46, the Determinants at 4 2, the Consequents at 4 3, the Involuntary States at 4 6-7, the Transitory States at 4 8-42.

A brief summary of the *rasa*-theory is given by Zachariae, ZDMG 56 (1902), p. 394-396, see also Grierson, *The Saṁvaya of Bihārī*, Calcutta, 1896, p. 43-48, where the material is conveniently tabulated. For an attempt to apply the Hindu system in the analysis of an Occidental drama (Racine’s *Phèdre*) see Regnaud, p. 361-364.

DETERMINANTS AND CONSEQUENTS DEFINED

2 (P. 2; H 2).

jñāyamānatayā tatra vibhāvo bhāvapoṣakrt
ālambanoddīpanatvaprabhedena sa ca dvidhā

‘Among these a Determinant (*vibhāva*) is that which causes the development of the States by its being recognized

Determinants are of two kinds, being divided into Fundamental Determinants (*ālambana*, sc *vibhāva*) and Excitant Determinants (*uddīpana*, sc *vibhāva*)'

COM The Fundamental Determinants are the hero and the other characters of the drama; the Excitant Determinants are the circumstances of time and place [cf SD 161] *śabdopahuta*°, [unidentified śloka] by Bhartihari; Bh 7, prose after v 6 Ex Vikramorvaśī 1 10, p. 18 = Śārng 3268 [quoted also at Kāvya-pradīpa 10, p 383] (Fundamental Determinant). *ayam udayati candr*° [unidentified stanza] (Excitant Determinant)

NOTES Line 2, as above, H, V, P, *ālambanoddīpanābhyām kānto-dyānādmā dvaidhū* Hall p 39.

|| Bh. 7 4, SD 61, 62, 160, com on 37, AP 338. 36, Rasatar 2, p 47-48, Candīlōka 6 1 a; Pratāpar 4 1, p 122, Ālamkāraśekhara 20, p 76, Rasagang p 33; Rasaratn 4 a, Sāhityasāra 4 51 a, 52 a, Sāhityakaumudī 4, p 29, Bhāṣābhūṣana 39 a, 40 a Cf Regnaud, p. 352-353

3 (P 3 a; H 3 a).

anubhāvo vikāras tu bhāvasamsūcanātmakah.

'A Consequent (*anubhāva*), on the other hand, is an external manifestation that serves to indicate a feeling.'

COM Ex stanza by Dhanika = Śārng 3417

NOTES || Bh 7 5, SD 162, Rasatar. 3, p 48-49; Pratāpar 4 1, p 222, Ālamkāraśekhara 20 33 a, Rasagang p 33, Rasaratn 4 b; Sāhityasāra 4 51 b; Sāhityakaumudī 4, p. 29, Bhāṣābhūṣana 39 b. Cf Regnaud, p 354-356

4 (P. 3 b; H 3 b)

hetukāryātmanoh siddhis tayoh samvvyavahārataḥ.

'A complete understanding of both of these [i. e. Determinants and Consequents], which have the nature of cause and effect, [can be gained] from dealing with them.'

COM. Hence the various Determinants and Consequents need not be separately defined here, as is explained also at Bh 7, prose after v. 5 [quoted with some variations]

NOTES || Bh 7, prose after v 5, 7. 6. Cf. Regnaud, p 355.

A STATE DEFINED

5 (P 4a, H 4a).

sukhaduhkhādīkair bhāvair bhāvas tadbhāvabhāvanam.

'A State (*bhāva*), [which is brought about] by emotional states such as pleasure and pain, is the realization of such states'

COM This is explained also at Bh 7, prose before v 1

NOTES || Bh. 7, prose and v 1-3, SD 208, Kāvyaaprakāśa 35-36, Rasatar 1, p 43, Kāvya-pradīpa 4 12b Cf. Regnaud, p 317-318.

THE INVOLUNTARY STATES

6 (P. 4b, 5a, H 4b, c)

prthag bhāvā bhavanty anye 'nubhāvatve 'pi sāttvikāḥ
sattvād eva samutpattes tac ca tadbhāvabhāvanam.

'The Involuntary States (*bhāva sāttvika* = *sattva-bhāva*) are separate, for, although in the category of Consequents, they are different [from these] just because of their arising from the inner nature (*sattva*), and this is [the reason for] the realization of such states.'

COM Bh 7, prose after v 91

NOTES || Bh 7, prose after v. 91, SD 164, 165, Sarasy 5 20. Rasatar 4, p 49-50, Pratāpar 4 1, p 223, Alamkārasekhara 20 35 Cf. Regnaud, p 347-348

7 (P 5b, 6; H. 5)

stambhapralayaromāñcāḥ svedo vaivarṇyavepathū
asruvaisvaryam ity aṣṭau stambho 'smin niṣkriyāngatā
pralayo nastasamjñatvam śeṣāḥ suvyaktalakṣaṇāḥ.

'The eight [Involuntary States are] Paralysis (*stambha*), Fainting (*pralaya*), Horripilation (*romāñca*), Sweating (*sveda*), Change of Color (*vaivarṇya*), Trembling (*vepathu*), Weeping (*asru*), and Change of Voice (*vaisvaryā*). Of these, Paralysis is immobility of the body, and Fainting is loss of consciousness. The characteristics of the rest are sufficiently clear'

Com Ex *vevaṁ scada°*, *muhaṁ sām°* [two Apabhramśa stanzas, cf. Fischel, *Hemacandra's Grammatik der Prakritsprachen*, I viii, Halle, 1877]

NOTES The words *stambhādyā vyabhicārināḥ* in AP 338 13 a show confusion in terminology. The text is probably corrupt, for the In-voluntary States are properly named and enumerated in 338 16-21.

|| Bh 6 22, 7 92-104, SD 166, 167, Rudr Śrng 1. 15, AP 338 13 a, 16-21, Sarasv 5 15, 169-184 (ed B 5 15, 143-147), Hem. Kāvyaṇ 2, p 99, Vāgbh Kāvyaṇ 5, p 58, Rasatar 4, p 50-51; Rasamañjarī, p 232, Pratāpar 4 1 (p 224), 13-19, Alankāraśekhara 20, p 69, Kāvyaṇ 4, p 71, Rasaratn 84, Sāhityasāra 4. 54, Sāhityakaumudī 4, p 29, Bhasa-bhūṣana 25 Cf Regnaud, p 349-351

THE THIRTY-THREE TRANSITORY STATES

8 (P 7; H. 6)

viśeśād ābhimukhyena caranto vyabhicārināḥ
sthāyiny unmagnanirmagnāḥ kallolā iva vāridhau.

'The Transitory States (*vyabhicārin*, sc. *bhāva*) are those that especially accompany the Permanent State in co-operation, emerging from it and [again] being submerged in it, like the waves in the ocean.'

NOTES The first line constitutes a sort of analytic explanation of the word *vyabhicārin*, in which an attempt is made to show the force of the three elements *vi*, *abhi*, and *car* by the use of the words *viśeśād ābhimukhyena*, and *caranto*. This device, which reminds one of the mystical word-analysis frequent in the Upanisads (cf., for example, Brhad-Āranyaka Upanisad 5 7), is characterized more by its ingenuity than by its effectiveness. In the present instance its employment was doubtless suggested by the corresponding passage in Bh., on which see Regnaud, p 327, note 2. For other cases of etymological explanation see DR 1 9, 19, 20, 81.

|| Bh 7 prose after v 26; SD 168; Sarasv 5 21; Rasatar. 5, p 51, Candraloka 6 1 b, Alankāraśekhara 20 36, Kāvyaṇ 4, p 72, Rasagang p 33, Rasaratn 4 b; Sāhityasāra 4 51 b Sāhityakaumudī 4, p 29-30, Bhasābhūṣana 40 b Cf Regnaud, p 327-328

9 (P 8, H. 7)

nirvedaglāniśāṅkā- śramadhṛtijadātā-
harsadainyau gryacintās

trāserśyāmarsagarvāḥ smṛtīmaranamadāḥ
 suptanidrāvibodhāḥ
 vṛḍāpasasmāramohāḥ samatīr alasatā-
 vegatarkāvalitthā
 vyādhyunmādaḥ visādot- sukacapalayutās
 trīmśad ete trayaś ca.

‘The thirty-three [Transitory States] are these: Discouragement (*nirveda*), Weakness (*glāni*), Apprehension (*śankā*), Weariness (*śrama*), Contentment (*dhṛti*), Stupor (*jadatā*), Joy (*harsa*), Depression (*daṁya*), Cruelty (*augrya* — *ugratā*), Anxiety (*cintā*), Fright (*trāsa*), Envy (*īrṣyā* = *asūyā*), Indignation (*amarsa*), Arrogance (*garva*), Recollection (*smṛti*), Death (*marana*), Intoxication (*mada*), Dreaming (*supta*), Sleeping (*nidrā*), Awakening (*vibodha*), Shame (*vṛṭā*), Epilepsy (*apasmāra*), Distraction (*moha*), Assurance (*mati*), Indolence (*alasatā* = *ālasya*), Agitation (*āvega*), Deliberation (*tarka*), Dissimulation (*avalitthā*), Sickness (*vyādhi*), Insanity (*unmāda*), Despair (*visāda*), Impatience (*utsuka* = *autsukya*), and Inconstancy (*capala* = *cāpala*)’

NOTES. The list given at AP 338 22-34 mentions only 30 of these, omitting *marana*, *supta*, *nidrā* — Meter: śrīgḍharā

|| Bh 6 18-21: SD 169. Rudr. Śrng 1 11-14, Sarasv 5. 16-18, Kāvya-
 piakāśa 31-34. Hcm Kāvyaṇ 2, p 84-85, Vāgbh Kāvyaṇ 5, p 57. Pīṭā-
 par 4 1, p 225, Alankāraśekhara 20 37-39, Kāvya-pradīpa 1 8-11, Rasa-
 ganga p 76; Rasaratn 81-83; Sāhityakamudī 4 8-11; Bhāṣābhūṣana 41-
 43. Cf. Regnaud, p 328-329.

10 (P 9; H 8)

tattvajñānāpadīrśyāder nirvedah svāvamānanam
 tatra cintāśruṇiśvāsavaivarnyocchvāsadinatā.

‘Discouragement (*nirveda*) is dissatisfaction with one-
 self caused by knowledge of the Real, by misfortune, envy, or
 the like, in this [state there occur] reflection, weeping, heaving
 of sighs, change of color, drawing of sighs, and depression’

COM. Ex. Bhartṛhari: Vāggyaś 71 — Sp. 4347 [quoted 110 at

Kāvya-pradīpa 7, p 284] (Discouragement caused by knowledge of the Real). Spr 5770 (Discouragement caused by misfortune), Mahānāṭaka 9 55, p 398 [with the lines transposed, quoted also in the com on Hemacandra's Anekārthasamgraha 7 9 (ed Zachariae, Vienna, 1893. Extracts from the Com, p 189)] (Discouragement caused by envy) *ye bāha*² [unidentified stanza] (Discouragement as Transitory State in connection with the Heroic and Erotic Sentiments), Dhvanyāloka 3 41, com, p 219 = Subhāsitāvalī 822 = Spr 1603 [quoted also at Kāvya-pradīpa 10, p 400].

NOTES The compound *tattva-jñāna* here translated 'knowledge of the Real,' means the realization that God alone is the real existence, the world being merely an illusion

|| Bh 7, prose and v 27-29, SD 170, AP 338 22a, Sarasv. 5 238 (ed B 5 161^k), Hem Kāvyaṇ 2, p 96, Rasatar 5, p 51, Pratāpar 4 20. Kāvya-pradīpa 4, p 100, Rasagang. p 97-98, Sāhityasāra 4 139. Cf Regnaud p 329

11 (P 10, H 9).

ratyādyāyāsatrṭkṣudbhir glānir niṣprāṇateha ca
vaivarnyakampānutsāhaksāmāṅgavacanakriyāḥ.

'Weakness (*glāni*) is, in this connection, utter exhaustion due to the exertion of intercourse or the like, or to hunger and thirst, causing change of color, trembling, lack of energy, and feebleness of body and voice'

COM Ex Māgha 11 20 = Śārng 3725

NOTES. On the euphonic combination *trṭksud* (*trṣ + ksud*) see Whitney, *Sanskrit Grammar*, § 226 d

|| Bh 7, prose and v 30, 31, SD 200, AP 338 22b, Sarasv 5 230 (ed B 5 159^k) Hem Kāvyaṇ 2, p 93, Rasatar 5, p 51, Pratāpar. 4 21: Kāvya-pradīpa 4, p 100, 101 Rasagang. p 80, Sāhityasāra 4 140 Cf Regnaud, p 329-330

12 (P. 11; H 10)

anarthapratibhā śāṅkā parakrauryāt svadurnayāt
kampaśosābhivikṣādīr atra varnasvarāṇyatā.

'Apprehension (*śāṅkā*) is anticipation of misfortune resulting from the cruelty of another or from one's own misconduct; in this [state there occur] trembling, being parched, anxious looks, and the like, as well as change of color and voice.'

Com. Ex. Ratn 3 4, p 60 (Apprehension resulting from another's cruelty), Mahāvīra 2 1, p 45 (Apprehension resulting from one's own misconduct)

NOTES *kampaśasā*° II, V, P; *kampaśokā*° IIall p 39 The latter reading is evidently merely the blunder of a copyist

||Bh 7 prose and v 32-34, SD 189, AP 338 23 a, Sarasv 5 227 (ed B 5 158*), Hem Kāvyañ 2, p 90, Rasatar 5, p 51, Pratāpar 4 22, Kāvyaṇḍīpa 4, p. 100, Rasagang p 80, Sāhityasāra 4 141 Cf Regnaud, p 330

13 (P. 12 a, H. 11 a).

śramaḥ khedo 'dhvaratyādeḥ svedo 'smin mardanādayah.

'Weariness (*śrama*) is fatigue arising from travel, intercourse, or the like; in this [state there may occur] sweating, [the use of] massage, and so on.'

Com. Ex. Uttatarīma 1. 24, p 25 (Weariness arising from a journey), Māgha 10 80 (Weariness arising from intercourse).

NOTES ||Bh 7 prose and v 46, SD 173, AP 338 24 a, Sarasv 5 236 (ed B 5 160), Hem Kāvyañ 2, p 93, Rasatar 5, p 52, Pratāpar 4 25; Kāvyaṇḍīpa 4, p 101; Rasagang p. 83-84, Sāhityasāra 4 144. Cf Regnaud, p 331-332

14 (P 12 b; H 11 b)

santoṣo jñānaśaktyāder dhṛtir avyagrabhogakṛt.

'Contentment (*dhṛti*) is delight springing from knowledge, power, or the like and giving rise to undisturbed enjoyment.'

Com. Ex. Bhaṭṭharī, Vairāgyaś 49 = Spr 5941 (Contentment arising from knowledge), Ratn 1 9, p 6 [quoted also at DR 2 3] (Contentment arising from power)

NOTES ||Bh 7, prose and v 55 56; SD 198, AP 338 29 a, Sarasv 5 201 (ed B 5 151), Hem Kāvyañ. 2, p 87, Rasatar 5, p 52, Pratāpar 4. 31, Kāvyaṇḍīpa 4, p 101, Rasagang p 79, Sāhityasāra 4 150 Cf Regnaud, p 334.

15 (P. 13; H. 12)

*apratipattir jadatā syād istānistadarśanaśrutibhiḥ
animisanayanānirīksanatūṣṇimbhāvādayas tatra*

‘Stupor (*jadatā*) is to be [understood as] incapacity for action, caused by seeing or hearing something agreeable or disagreeable, in this [state] one gazes with unwinking eyes, remains silent, and the like’

COM Ex : Kumārasambhava 8 5 (Stupor caused by seeing something agreeable), *tāvanīas te mahātma*^o, passage from the Udātārāghava of Māyurāja [a drama apparently not extant] (Stupor caused by hearing something disagreeable)

NOTES In a number of the other treatises this Transitory State is called *jāḍya* — Meter: āryā.

|| Bh 7, prose and v 65; SD 175; AP 338 28b. Sarasv 5 210 (ed B 5 161); Hem Kāvyaṇ 2, p 88, Rasatar 5 p 53. Pratāpar 4 36. Kāvyaṇpradīpa 4, p 102; Rasagang p 93-94, Sāhityasāra 4 155 Cf Regnaud, p 337-338

16 (P 14a. H 13a)

prasattir utsavādibhyo harṣo 'śrusvedagadgadāḥ.

‘Joy (*harsa*) is pleasure caused by joyous occasions and the like, and manifested in weeping, sweating, and stammering.’

COM Ex : Subhāsitāvali 2075 = Śārng 3528

NOTES. || Bh 7, prose and v 60, 61, SD 195, AP 338 27b, Sarasv 5 211 (ed B 5 154^k), Hem Kāvyaṇ 2 p 91, Rasatar 5 p 53; Pratāpar 4 34, Kāvyaṇpradīpa 4, p 102, Rasagang. p 76-77, Sāhityasāra 4 153 Cf Regnaud, p 336

17 (P. 14b; H. 13b)

daurgatyādyair anaujasyam dainyaṃ kārsnyāmrjādīmat

‘Depression (*dainya*) is want of energy [brought on] by misery and the like, and accompanied by squalor, lack of cleanliness, and so on’

COM Ex Śārng 410 = Bhojaprabandha 255 [quoted also at SD 172; tr. Regnaud, p 332]

NOTES || Bh 7, prose and v 48, SD 172 AP. 338 25a Sarasv 5 221 (ed B. 5 156); Hem Kāvyaṇ 2, p 93, Rasatar. 5, p 52, Pratāpar 4 27, Rasagang p 80-81 Sāhityasāra 4 146 Cf Regnaud, p 332

18 (P. 15, H 14)

duṣṭe 'parādhadaurmukhyakrauryaiś candatvam ugratā
tatra svedaśirahkampatarjanātādanādayah.

'Cruelty (*ugratā*) is wrathfulness at a villain, aroused by his misdeeds, abusive words, or fierceness; in that [state there is] sweating, shaking the head, reviling, striking, and the like.'

COM Ex. Mahāvīra 2 47, p 84

NOTES °*krauryais* H, V, P, °*cauryais* Hall p 39 — The second line of this section is identical with the second line of 4 22

|| Bh 7, prose and v 79, SD 176, AP 338 33a, Sarasv 5 223 (ed B 5 157^b), Hem Kāvyaṇ 2, p 92 Rasatū. 5, p 51, Pratāpar 4 46; Kāvyaṇadīpa 4, p 104, Rasagang p 89-90, Sāhityasāra 4 165 Cf Regnaud, p 342

19 (P 16a, II 15a)

dhyānaṃ cintehitānāpteh śūnyatāśvāsātāpakṛt.

'Anxiety (*cintā*) is meditation due to non-attainment of a desired object; it occasions desolate feelings, sighs, and feverishness'

COM Ex. Śārng 3414, Subhāsitāvalī 1385 = Śārng. 3400

NOTES || Bh 7, prose and v 49, 50, SD 201 AP 338 25a; Sarasv 5 191 (ed B 5 149^b), Hem Kāvyaṇ 2, p 94, Rasatū 5, p 52, Pratāpar 4 28, Kāvyaṇadīpa 4, p 101, Rasagang p 82, Sāhityasāra 4 147 Cf Regnaud, p 333

20 (P 16b; H. 15b)

garjitāder manahksobhas trāso 'trotkampitādayah.

'Fright (*trāsa*) is agitation of mind occasioned by thunder or the like; in this [state] there is trembling and so on.'

COM Ex Māgha 8 24

NOTES || Bh. 7, prose and v 89; SD 193, AP 338 31b; Sarasv 5 225 (ed B 5 157). Hem Kāvyaṇ 2, p. 95, Rasatū 5, p 54, Pratāpar 4 51, Kāvyaṇadīpa 4, p 105, Rasagang p 86, Sāhityasāra 4 170 Cf Regnaud, p 345

21 (P 17, H. 16)

parotkarṣākṣamā 'sūyā garvadaurjanyamanyujā
dosoktyavajñe bhrukuṭimanyukrodheṅgītāni ca.

'Envy (*asūyā*) is intolerance of another's prosperity, arising from pride, baseness, or anger; [its manifestations are] censure, contempt, frowning, anger, and wrathful gestures.'

COM. Ex Mahāvīra 2 9, p 49 (Envy arising from pride), Subhāsītāvali 453 [stanza by a poet named Mahendra] (Envy arising from baseness); Amaru 2 46, p 124 = Spr 4137; Amaru 3 52, p 135 = Subhāsītāvali 1324 (Envy arising from anger)

NOTES || Bh 7, prose and v 35, 36, SD 196; AP. 338. 23 a; Sarasv. 5 215 (ed B. 5 155^k), Hem Kāvyaṇ 2, p 97; Rasatar 5, p 51; Pratāpar. 4 23. Kāvyaṇpradīpa 4, p 100. Rasagang p 95-96, Sāhityasāra 4. 142. Cf Regnaud, p 330-331

22 (P 18; H 17)

adhukṣepāpamānāder amarso 'bhinivistatā
tatra svedaśiraḥkampatarjanātādanādayah.

'Indignation (*amarsa*) is resoluteness (') [called forth] by abuse, contempt, or the like; in that [state there result] sweating, shaking the head, reviling, striking, and so forth.'

COM Ex : Mahāvīra 3 8, p. 95 [quoted also at DR 2 1 and 2 20], Venī 1 12 p 14

NOTES The second line of this section is identical with the second line of 4 18

|| Bh 7, prose and v. 76, 77; SD 184; AP. 338 32 a, Sarasv. 5 213 (ed B 5. 154), Hem Kāvyaṇ 2, p 95; Rasatar 5, p 54, Pratāpar 4 44, Kāvyaṇpradīpa 4, p 103. Rasagang p 88-89, Sāhityasāra 4 163 Cf Regnaud, p 341-342

23 (P 19; H 18).

garvo 'bhijanalāvaṇyabalaiśvaryādibhir madah
karmāny ādharṣanāvajñā savilāsāṅgavīkṣanam.

'Arrogance (*garva*) is pride because of one's descent, beauty, might, or supremacy, the actions [resulting from it] are insulting contempt and coquettish glancing at one's person.'

COM. Ex. Mahāvīra 2 27, p 67, 2 10, p 51 [quoted also at DR 2 6 and Kāvya-pradīpa 5, p 160]

NOTES ||Bh 7, prose and v 66, SD 181, AP 338 20b, Sarasv 5 107 (ed B 5 150), Hem Kāvyaṇ 2, p 92, Rasatar 5, p 53; Pratāpar 4 37, Kāvya-pradīpa 4, p 102, Rasagang p 84-85, Sāhityasāra 4 156 Cf. Regnaud, p 338

24 (P. 20; H 19a, b)

sadrśajñānacintādyaiḥ samskāṛāt smṛtir atra ca
jñātatvenārthabhāsinyām bhrūsamunnayanādayaḥ.

'Recollection (*smṛti*) [is to be understood] in the sense of a mental impression of a thing, [gained] by means of its [previously] being known, because of [the faculty of] memory, [this recollection being called forth] by perceiving or thinking of something similar and attended with knitting the brows and the like.'

COM. Ex. Mahānāṭika 3 70, p 128, Mūlatīk 5, p 126-128 [the prose portion is quoted also at DR 4 43]

NOTES ||Bh 7, prose and v 53 54, SD 100 AP 338 26a, Sarasv 5 185 (ed B 5 147); Hem Kāvyaṇ 2, p 87, Rasatar 5, p 52; Pratāpar 4 30, Kāvya-pradīpa 4, p. 101, Rasagang p 77-78, Sāhityasāra 4. 149. Cf. Regnaud, p 334 See page 150

25 (P 21a; H 19c)

maranam suprasiddhatvād anarthatvāc ca nocyate.

'Death (*marana*) is not defined [here] because of its being well understood and because of the [consequent] uselessness [of explaining it].'

COM. Ex. *samprāpte 'vadn'* [unidentified stanza], Mahāvīra 1, p 28

NOTES In Rasatar this is called *nidhana* and dismissed with the remark *vibhāvānuvibhāvau spastau* 'its Determinants and Consequents are well-known' Nevertheless, SD records, with customary fidelity, that 'Death, that is, departing this life, is occasioned by arrows and the like and results in falling down of the body and so on.'

||Bh 7, prose and v 84-88; SD 182, Hem Kāvyaṇ 2, p 98, Rasatar 5, p 54, Pratāpar 4 50, Kāvya-pradīpa 4, p. 104, Rasagang. p. 90-91, Sāhityasāra 4. 69 Cf. Regnaud p 344-345

26 (P 21 b, 22 a; H. 20 a, b).

harṣotkarso madah pānāt skhaladaṅgavacogatiḥ
nidrā hāso 'tra ruditaṃ jyesthamadhyādhamādiṣu.

'Intoxication (*mada*) is excess of joy caused by drink [It manifests itself in] unsteady limbs, voice and gait, [and in] sleeping, hilarity, and blubbering in the case of better, middling, and baser persons [respectively]'

COM Ex Māgha 10 13 = Śārṅg 3652.

NOTES || Bh. 7, prose and v 37-45, SD 174; AP. 338 23 b, Sarasv. 5 209 (ed B 5 153), Hem Kāvyaṇ 2, p 88, Rasatar 5, p 51; Pratāpar. 4 24. Kāvyaṇ 4, p 100; Rasagang p 82-83; Sāhityasāra 4 143 Cf. Regnaud, p. 331

27 (P. 22 b, H. 20 c)

suptam nidrodbhavaṃ tatra śvāsocchvāsakriyā param.

'Dreaming (*supta*) is [a state] originating in sleep; in it the action of heaving sighs and drawing sighs is the chief thing.'

COM Ex Subhāsitāvalī 1840 = Śārṅg 3922 [stanza by a poet named Kamalāyudha]

NOTES. In Rasatar this is designated as *suṣṣṭa* Pratāpar has the form *supta*. In some of the other treatises it is called *svapna*

|| Bh 7, prose and v 74. SD 179; Sarasv 5 246 (ed B 5 163*), Hem Kāvyaṇ 2, p 90, Rasatar 5, p 54, Pratāpar 4. 42, Kāvyaṇ 4, p 103 Rasagang p 86-87; Sāhityasāra 4 161 Cf Regnaud, p 340-341

28 (P. 23; H 21 a, b)

manahsammīlanam nidrā cintālayaklamādibhiḥ
tatra jṛmbhāṅgabhangākṣimīlanotsvapnatādayah.

Sleeping (*nidrā*) is cessation of the activity of the mind, induced by anxiety, indolence, fatigue, and the like; in it [may be observed] yawning, stretching the limbs, closing the eyes, starting up out of sleep, and so on.'

COM Ex : Subhāsitāvalī 1280 = Śārṅg 3468; Māgha 11 4

NOTES. °otsvapnatādayah H, V, P, °occhvasanādayah Hall p 39 I follow Hall's text, though his variant deserves consideration

|| Bh 7, prose and v 70, 71, SD 185, Sarasv 5 244 (ed B 5 162), Hem Kāvyaṇ 2, p 89, Rasatar 5, p 53, Pratāpā 4 40, Kāvya-pradīpa 4, p 103, Rasagaṅg p 85, Sāhityasāra 4 159 Cf Regnaud, p 339-340

29 (P 24a; H 21c)

vibodhaḥ parināmādes tatra jṛmbhākṣumardane.

‘Awakening (*vibodha*) results from the coming to an end [of sleep] and the like, and is accompanied by yawning and rubbing the eyes.’

Com Ex Mīgha 11 13

NOTES In Sarasv and in Hem Kāvyaṇ this Transitory State is called *prabodha*

|| Bh 7, prose and v 75, SD 178, AP 338 327, Sarasv 5 248 (ed B 5 163); Hem Kāvyaṇ 2, p 92 Rasatar 5, p 54, Pratāpā 4 43 Kāvya-pradīpa 4, p 103, Rasagaṅg p 87-88, Sāhityasāra 4 162 Cf Regnaud, p 341

30 (P 24b, c; H 22)

**durācārādibhir vrīdā dhārṣṭyābhāvas tam unnayet
sācīkṛtāṅgāvaranavaivarnyādhomukhādibhiḥ.**

‘Shame (*vrīdā*) is lack of boldness in consequence of misconduct and so forth One should infer it from [a person’s] keeping the body averted, from concealment, change of color, lowering of the head, and the like’

Com Ex Amara 36 = Spī. 3860.

NOTES || Bh 7, prose and v 57, 58, SD 193 AP 338 27a, Sarasv 5 203 (ed B. 5. 152^b), Hem Kāvyaṇ 2, p 88, Rasatar 5, p 52, Pratāpā 4 32, Kāvya-pradīpa 4, p 102, Rasagaṅg p 78-79; Sāhityasāra 4, 151 Cf Regnaud, p 335

31 (P. 25, H 23)

**āveśo grahadukkhādyair apasmāro yathāvidhiḥ
bhūpātakampaprasvedalālāphenodgamādayaḥ.**

‘Epilepsy (*apasmāra*) is madness, properly speaking, brought on by the influence of planets, by misfortune, or by

some such cause, [and resulting in] falling to the ground, trembling, sweating, drooling, frothing at the mouth, and the like'

Com Ex Māgha 3 72

NOTES || Bh. 7, prose and v. 72, 73; SD 180 AP 338 31a; Hem Kāvyañ. 2, p 95, Rasatar 5, p 53, Pratāpar. 4, 41, Kāvya-pradīpa 4, p 103, n 3, Rasagang p 96, Sāhityasāra 4, 160 Cf Regnaud, p 340

32 (P. 26; H. 24).

moho vicittatā bhītidukkhāvesānucintanaih
tatrājñānabhramāghātāghūrnanādarśanādayaḥ.

'Distraction (*moha*) is perplexity [caused] by fear, misfortune, madness, or recollection; in it [there arise] unconsciousness, dizziness, striking, staggering, inability to see, and the like'

Com Ex Kumārasambhava 3 73, Uttararāma 1 35, p. 33 [differs in the last line from the printed texts, quoted also at DR 4 76]

NOTES || Bh. 7, prose and v 51, 52, SD. 177, AP. 338. 25b, Sarasv 5 207 (ed B 5 153^k), Hem Kāvyañ 2, p 94; Rasatar 5, p 52 Pratāpar 4 29, Kāvya-pradīpa 4, p 101, Rasagang p 79; Sāhityasāra 4 148 Cf Regnaud, p. 333

33 (P 27a; H 25a).

bhrānticchedopadeśābhyām śāstrādes tattvadhīr matiḥ.

'Assurance (*mati*) is understanding of the true state of things, gained from didactic treatises and other sources. [and characterized] by removal of doubt and giving of advice'

Com Ex Kīrātārjunīya 2. 30 = Spr. 6970, Spr 3331

NOTES *bhrānti*° H, V, *bhūnti* (misprint) P — SD and Sāhityasāra define *mati* as *arthamrādhāna*

|| Bh. 7, prose and v 80, SD 191, AP 338 26b; Sarasv 5 195 (ed B 5 150^k) Hem Kāvyañ 2, p 87, Rasatar 5, p 54, Pratāpar 4, 47, Kāvya-pradīpa 4, p 104; Rasagang. p. 85, Sāhityasāra 4, 166 Cf Regnaud, p 343

34 (P 27b; H 25b)

ālasyaṃ śramagarbhāder jāḍyaṃ jṛmbhāsītādīmat.

'Indolence (*ālasya*) is inactivity [arising] from weariness, pregnancy, and so on, and accompanied by yawning, remaining seated, and the like'

COM Ex *calati kath°*, stanza by Dhanika

NOTES °*garbhādejahmya°* H, V, P, °*garbhāder jādyam* restored by me, in place of the unintelligible reading of the other editions (cf SD 183)

|| Bh. 7, prose and v 47, SD 183. AP 338 24b; Sarasv 5 242 (ed. B 5 162*), Hem Kāvyaṇ 2, p 91, Rasatar 5, p 52, Pratāpar 4 26, Kāvyaṇīadīpa 4, p 101, Rasagang p 94-95, Sāhityasāra 4 145 Cf Regnaud, p 332

35 (P. 28; II 26)

āvegah sambhramo 'sminn abhisarajanite
 śastranāgābhīyogo
 vātāt pāmsūpadigdhas tvaritapadagatir
 varsaje pinditāngah
 utpātāt srastatā 'ngeṣv ahitahitakṛte
 śokaharsānubhāvā
 vahner dhūmākulāsyah karijam anu bhaya-
 stambhakampāpasārāh.

'Agitation (*āvega*) is confusion [of mind] When it arises from an attack, one prepares weapons and elephants; [when caused] by violent wind, one quickens one's pace, being overwhelmed with dust, when it is brought on by rain, one draws the limbs together, [when it is induced] by some startling occurrence, one relaxes the limbs, when caused by desirable or undesirable matters, the Consequent is joy or grief, in case of fire, one's mouth is filled with smoke, when due to an elephant, [it is shown by] fear, paralysis, trembling, and attempts to escape.'

COM Ex *āgacchāgaccha saj°*, stanza by Dhanika; *tanutrānam tanu°* [unidentified stanza]; *piśābādhām taru°* [unidentified stanza]; *vātāhatam vas°* [unidentified quotation] (Agitation caused by violent wind), *deve vaiṣṇaty āsana°* [unidentified stanza] (Agitation caused by rain), *pañāstyapīna°* [unidentified stanza] (Agitation caused by a startling occur-

rence); two passages from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Agitation caused by desirable and undesirable matters); Mahāvīra 1 55, p 39 (same), Amaru 2 = Spr 2018 [quoted also at SD. 601 and Kāvya-pradīpa 7, p 321] (Agitation caused by fire), Ratn 4 16, p 100 (same); Raghuvaṃśa 5 49 (Agitation caused by an elephant)

NOTES °nāgābhīyogo H, V. P, °māyābhīyogau Hall p 39 — In AP this Transitory State is called *āveśa*. — Meter. sragdharā

|| Bh. 7, prose and v 62-64, SD 171, AP 338 28a, Sarasv 5 234 (ed B 5 160^b), Hem Kāvyaṇ 2 p 96, Rasatar 5, p 53, Pratāpar 4 35, Kāvya-pradīpa 4, p 102, Rasagaṅg p 93, Sāhityasāra 4 154 Cf Regnaud, p 336-337.

36 (P 29a, H 27a).

tarko vicāraḥ saṃdehād bhrūṣīroṅgulinartakah.

‘Deliberation (*tarka*) is consideration caused by uncertainty; it causes one to move his brows, head, or finger’

COM Ex *kim lobhena vi*^o [unidentified stanza, quoted also at Kāvya-pradīpa 7, p 235]; *kah samucitā*^o [unidentified stanza]

NOTES In most of the treatises this is called *vitarka* SD follows DR., however, in using the designation *tarka*

|| Bh 7, prose and v 90 SD 202, AP 338 33b, Sarasv 5. 187 (ed B 5 148^b); Hem Kāvyaṇ 2, p 97, Rasatar 5, p 54, Pratāpar 4 52; Kāvya-pradīpa 4, p 105, Rasagaṅg p 91; Sāhityasāra 4 171. Cf Regnaud, p 345.

37 (P 29b; H. 27b)

lajjādyair vikriyāguptāv avahutthā 'ṅgavikriyā.

‘Dissimulation (*avahutthā*) is an alteration of the body, springing from shame and the like [and expressed] in concealment of that alteration.’

COM Ex. Kumārasambhava 6. 84.

NOTES || Bh 7, prose and v 78, SD 186 AP 338 32b, Sarasv. 5 205 (ed B. 5 152), Hem Kāvyaṇ 2 p 90; Rasatar 5, p 54; Pratāpar. 4 45, Kāvya-pradīpa 4 p 103; Rasagaṅg p. 89, Sāhityasāra 4 164 Cf. Regnaud, p 342.

38 (P 29c; H 27c).

vyādhayaḥ samnipātādyās tesām anyatra vistarah.

'Sicknesses (*vyādhi*) are physical derangement and the like. Detailed treatment of these [must be looked for] elsewhere'

COM Ex Amaru 78

NOTES. ||Bh 7, prose and v 81, SD 192, AP 338 33 b, Hem Kāvyaṇ 2, p. 89, Rasatar 5, p 54, Pratāpar 4 48 Kāvya-pradīpa 4, p 104; Rasagang p 85-86, Sāhityasāra 4 167. Cf Regnaud, p. 343.

39 (P 30, H 28)

apreksākārītonmādaḥ samnipātagrahādibhiḥ
asminn avasthā rudita-gīta-hāsāsītādayaḥ.

'Insanity (*ummadā*) is acting without forethought [brought on] by physical derangement, planetary influence, and the like, in it [there arise] these conditions: weeping, singing, laughing, remaining seated, and so on'

COM Ex Vikramorvaśī 4, p 91 [the stanza is quoted also at Kāvya-pradīpa 7, p 217]

NOTES. *avasthā* H, V, P, *asthāna*° Hlll p 39 — The term *graha* is an interesting indication of the prevalent belief in astrology Cf 4 31

||Bh 7, prose and v 82, 83, SD 188, AP 338 34 a, Sarasv 5 232 (ed B. 5 159); Hem Kāvyaṇ 2, p 94 Rasatar 5, p 54, Pratāpar 4 40 Kāvya-pradīpa 4, p 104, Rasagang p 90, Sāhityasāra 4 168. Cf. Regnaud, p 343-344

40 (P. 31; H 29)

prārabdhakāryāsiddhyāder viśādaḥ sattvasamkṣayaḥ
niḥśvāsocchvāsahr̥ttāpasahāyānvesanādikṛt.

'Despair (*viśāda*) is loss of courage [occasioned] by lack of success in some undertaking or by something else of that kind, [in it there occur] heaving of sighs, drawing of sighs, pangs of heart, seeking for aid, and so on.'

COM Ex Mahāvira. 1, p. 28-29

NOTES. ||Bh 7, prose and v 67, 68; SD 197; AP 338 30 a; Sarasv 5 219 (ed B 5 156^k); Hem Kāvyaṇ. 2, p 88, Rasatar 5, p. 53; Pratāpar

4 38. Kāvya-pradīpa 4, p 102-103, Rasagang p 92; Sāhityasāra 4. 157
Cf Regnaud, p 338-339

41 (P 32; H 30).

kālākṣamatvam autsukyaṃ ramyecchāratisambhramaiḥ
tatrocchvāsataḥ varāśvāsahrttāpasvedavibhramāḥ.

'Impatience (*autsukya*) is intolerance of the lapse of time, owing to desire for something pleasurable, to lack of the pleasures of love, or to confusion, in it [there occur] drawing of sighs, hastiness, heaving of sighs, pangs of heart, sweating, and confusion'

COM Ex Kumārasambhava 7 22, 6 95

NOTES °*tvāśvāsa*° Hall p 39; °*tvānīśvāsa*° H. V. P I have rejected the reading of the previous editions in favor of the variant recorded by Hall, which is clearly preferable The suffix -*va* in *ucchvāsataḥ* *nīśvāsa*- is awkward and unusual, even for a verse-filler, and seems to me an indication of some corruption The reading adopted (*ucchvāsataḥ* *āśvāsa*-) is found in the quotation of this section in the Kāvya-pradīpa (4 p 103) and is supported also by the statements of SD, Hem Kāvyaṇ and Rasagang, which include *tvāśvā* among the effects of *autsukya* (see the references below) The use of the simple word *śvāsa* for *nīśvāsa* is found also at DR 4 27 and can doubtless be paralleled elsewhere

|| Bh 7, prose and v 69; SD 187; AP. 338 30b Hem Kāvyaṇ 2, p 90, Rasatar 5, p 53; Pratāpar 4 39. Kāvya-pradīpa 4, p 103, Rasagang p 92-93 Sāhityasāra 4 158 Cf Regnaud, p 339

42 (P. 33, H. 31).

mātsaryadvesarāgādeś cāpalam tv anavasthitiḥ
tatra bhartsanapāruṣyasvacchandācaraṇādayaḥ.

'Inconstancy (*cāpala*) is fickleness [arising] from jealousy, hatred, passion, and the like; in it [there occur] threats, harsh words, wilfulness (*svacchandācarana*), and so on'

COM Ex Subhāsitāvali 735 = Spr 378, stanza by the poetess Vikatanītibā [quoted also at SD 199]. *vinikasana*° [unidentified stanza]. *prastutam eva tāv*° [unidentified quotation] 'Other special varieties of mental processes are not separately mentioned because they occur according to the character of the Determinants and Consequents of these very

[Transitory States just defined]' [This statement of Dhanika is misinterpreted by Regnaud (p 328), who sees in it an explanation of the omission of detailed definitions of the Transitory States in certain of the other rhetorical treatises]

NOTES || Bh. 7, prose and v 59; SD 199, AP 338 27 b; Sarasv. 5 193 (ed B 5 149); Hem Kāvyaṇ 2, p 91; Rasatar 5, p 53, Pratāpar 4 33, Kāvyaṇpradīpa 4, p 102, Rasagang p 96-97, Sāhityasāra 4 152 Cf Regnaud, p 328, 335

THE PERMANENT STATES

43 (P 34, II 32)

viruddhair aviruddhair vā bhāvair vicchidyate na yaḥ
ātmabhāvaṃ nayaty anyān sa sthāyī lavaṇākaraḥ.

'A Permanent State (*sthāyin*, see *bhāva*), the source of delight, is one which is not interfered with by [other] States, whether consistent [with it] or inconsistent, but which brings the others into harmony with itself.'

COM Ex Brhatkathā [cf Lacôte, *Essai sur Guṇādhyā et la Brhatkathā*, Paris, 1908, p 17, 83], Mālatīm. 5, p 126-127 [quoted also at DR 4 24], *annakunā*° [an Apabhraṃsa stanza, cf Pischel, *Hemacandra's Grammatik der Prakritsprachen*, I. viii, Halle, 1877]; Dhvanyāloka 3 24, com, p 173, Dhartihari, Śṛṅgāras 13 = Spī. 4811; *iyam sa lolā*° [unidentified stanza], Mālatīm. 5 18, p 132 = Śārng 4076; *ekam dhyānamīl*° [unidentified stanza, quoted also at SD 601], Sūhāsatīvaḥ 1916 = Śārng 3596 [stanza by Candrakā], Dhvanyāloka 2 25, com, p 96

NOTES || Bh 7, prose before v 8, SD 205, Sarasv 5 19, Rasatar 1, p 44, Alamī āśeṣkharā 20 32, Kāvyaṇpradīpa 4, p 73-74, Rasagang p 30-31 Cf Regnaud, p. 319-320.

44 (P 35, H 33)

ratyutsāhajugupsāḥ krodho hāsaḥ smayo bhayaṃ śokah
śamam api ke cit prāhuḥ pustir nātyeṣu nartasya.

'[The Permanent States are]: Love (*ratī*), Energy (*utsāha*), Disgust (*jugupsā*), Anger (*krodha*), Mirth (*hāsa*), Astonishment (*smaya* = *vismaya*), Fear (*bhaya*), and Sorrow (*śoka*) Some [authorities] add Tranquillity (*śama*), [but] there is no development of it in the drama.'

COM [For an abstract of the com on this section see Regnaud, p 313. In its discussion the com quotes] Rudr Kāvyaḷ 12 4

NOTES On *śama* see 4 53. This is called *nirveda* in some of the rhetorical treatises. Dhanamjaya's use of the term *śama* may be due to a desire to avoid confusion with the *nirveda* defined at 4 10—Meter ārya

|| Bh 6 17. 7 8-26, SD 206, Rudr Śrng 1. 10, AP 338 13-15. Sarasv 5 14, Kāvyaaprakāśa 30, Hem Kāvyaṇ 2, p 83; Vāgbhatāḷ 5 4, Vāgbh Kāvyaṇ 5, p 53, Rasatar 7, p 59-61. Pratāpar 4 1, p 221, Alamkāraśekhara 20 31. Kāvyaṇpradīpa 4 7, Rasagang p 29, 30, Sāhityasāra 4 40, 56, 57, Sāhityakaumudī 4 7, Bhāṣābhūṣana 38. Cf Regnaud, p 313, 320

45 (P 36; H 34)

nirvedādiratād rūpyād asthāyī svadate katham
vairasyāyaiva tatpoṣaś tenāṣṭau sthāyino matāḥ.

'How can an impermanent State (*asthāyin*, sc. *bhāva*) produce pleasure from a representation devoted to [the thirty-three Transitory States] beginning with Discouragement (*nirveda*)? The development of that [impermanent State would tend] to absence of Sentiment, therefore there are declared [to be] eight Permanent States.'

COM 'Impermanence [arises] from lack of unification of the consistent and inconsistent [features] of [the thirty-three Transitory States] beginning with *nirveda*' [In the course of its discussion the com quotes] Kumārasambhava 3 68, Hāla 175 [quoted also at Kāvyaṇpradīpa 5, p 194], Dhanyāloka 2 30, com, p 110 [tr Jacob (2 31), ZDMG 56 (1902), p 769, cf Jacob, JRAS 1897, p 290] = Subhāsitāvalī 2031, *apratistham avīśrāṇ*^o [unidentified stanza], *yatīāṭhah śab*^o, *pradhūne 'nyatra vak*^o [unidentified stanzas]; *upodharāgena* [possibly the first word of the stanza found at Skm 1 412 (ZDMG 36 367) = Spr. 1311].

NOTES This section is intended to emphasize the fact that one of the Permanent States must be present in a drama as a unifying factor and as a fundamental prerequisite for the production of *rasa*—The term *nirveda* in the first line must not be confused with the word *nirveda* used in some treatises as an equivalent of *śama*; see the notes on the preceding section

46 (P 37; H 35)

vacya

adibhyo buddhistha va yatha kriya

v

yukta sthāyī bhavas tathe

‘Just as a verb—whether to be spoken or whether [merely] present in the mind, according to the matters under discussion—when combined with nouns relating to it (*kāraka*), is the essence of a sentence, so a Permanent State (*sthāyin bhāva*), [when combined] with the other [States, is the essence of a play]’

COM [In the course of its discussion the com quotes] seven stanzas from Dhanika’s *Kāvya-mīmāṃsā* Bh 6 34

NOTES The predominant position of the Permanent State and its importance in a drama or other literary work—indirectly pointed out in the preceding section—is here explained by a comparison with the function of the verb in a sentence (cf. Regnaud, p 270) The same idea is vividly expressed in the following lines of the *Bhāratīyānāṭyaśāstra* (7 8), which are quoted by Keśavanāśra in the *Alaṅkāraśekhara* (20, p 76)

yathā narāṇāṃ nṛpatih śiṣyāṇāṃ ca yathā guruḥ
evam hi sarva-bhāvāṇāṃ bhāvah sthāyī mahān iha

47 (P 38, 39; II. 36, 37)

rasah sa eva svādyatvād rasikasyaiva vartanāt
nānukāryasya vṛttatvāt kāvyasyātatparatvataḥ
draṣṭuh pratitir vṛḍersyārāgadvesaprasangataḥ
laukikasya svaramaṇīsamyuktasyeva darśanāt.

‘Thus very [Permanent State becomes] Sentiment (*rasa*) from the spectator’s (*rasika*) own capacity for being pleased and his attitude, not from the character of [the Hero] to be imitated nor from the work’s aiming at [the production of Sentiment] The impression of the spectator with reference to shame, jealousy, passion, and hatred [is just what it would be] from seeing one in everyday life united with his beloved (*īamanī*)’

NOTES For a statement of the views of some of the older Hindu rhetoricians regarding the production and perception of *rasa* see *Kāvya-prakāśa* 27-28 (cf. Regnaud, p 271-273) — On the term *rasika* see DR 4 I, com

48 (P 40, H 38)

dhīrodāttādyavasthānām Rāmādih pratipādakaḥ
vibhāvayati ratyādīn svadante rasikasya te

‘[The Hero], like Rāma and others, illustrating [one of] the kinds [known as] self-controlled and exalted (*dhīrodātta*) and so on, displays [the Permanent States], Love (*rati*) and the like, and these give pleasure to the spectator (*rasika*)’

NOTES On the term *rasika* see DR 4. 1, com

49 (P. 41 a; H 39 a).

tā eva ca parityaktaviśeṣā rasahetavaḥ.

‘The Heroines, on the other hand, are productive of Sentiment without regard to their personal characteristics’

50 (P. 41 b, 42 a; H 39 b, c).

*krīdatām mṛṇmayair yadvad bālānām dviradādibhiḥ
svotsāhah svadate tadvac chrotṭṛṇām Arjunādibhiḥ.*

‘Their own [imaginative] effort [is what] causes pleasure to the auditors through [the enactment of the parts of] Arjuna and other [characters], just as [their own imaginative effort causes pleasure] to children playing with clay elephants and the like’

COM [In the course of its discussion the com quotes] Bh 6. 15 [cf. *Kāvya-prakāśa* 29]

NOTES Cf. Regnaud, p 270

51 (P 42 b; H. 40 a).

kāvyaṛthabhāvanāsvādo nartakasya na vāryate.

‘Pleasure (*āsvāda*) on the part of an actor, through his realising the meaning of the work [he is presenting], is not precluded.

NOTES ||SD 50

FOURFOLD CHARACTER OF THE SENTIMENTS

52 (P. 43-45 a; H 40 b-42)

*svādah kāvyārthasambhedād ātmānandasamudbhavaḥ
vikāsavistarakṣobhaviksepaiḥ sa caturvidhah
śrīṅgaravirabībhatsaraudresu manasaḥ kramāt*

*hāsyādbhutabhayotkarsakarunānām ta eva hi
atas tajjanyatā tesām ata evāvadhāranam.*

'Charm (*svāda*) is the arising of delight to one's self from contact with the theme of a work. It is of four kinds: cheerfulness, exaltation, agitation, and perturbation of mind, in the Erotic (*śīṅgāra*), Heroic (*vīra*), Odious (*bībhatsa*), and Furious (*raudra*) Sentiments respectively. [And] these same [kinds of Charm are produced in the case] of the Comic (*hāsyā*), Marvelous (*adbhuta*), Terrible (*bhayotkarsa* = *bhayānaka*), and Pathetic (*karuna*) Sentiments. For this reason these [four Sentiments just mentioned] arise from those [mentioned above], for this very reason [there is possible] a precise determination (*avadhāna*) [of the number of Sentiments (?)].'

Cam. [In the course of its discussion the com. quotes:] Bh 6 39, 40a

NOTES. *vikāsa*° Dhamka's com. on this section, *vikāsa*° II, V, P. In the meaning in which it is used here the word is clearly a derivative of the root *kas*. The form given in the commentary is therefore the natural and correct one, and I have accordingly adopted it in place of the erroneous *vi/āsa*—In this passage *vikṣepa* is alleged to have the meaning 'compassion' (BR sv., 9 'Mild'), but as I know of no other occurrence of the word in this signification, I have not felt justified in adopting that rendering here—The compound *bhayotkarsa* is here used, because of metrical requirements, as a substitute for the regular term *bhayānaka*. A similar substitution occurs in the following section, see the notes there.

Most of the rhetorical treatises name the eight (or nine) Sentiments in a special section, before proceeding to define them individually. In DR this enumeration is dispensed with, probably because the mention of the Sentiments in this section is thought sufficient—The Sentiments are enumerated in the following passages (note especially Rudr. Kāvya and Sarasy, which recognize more than the usual eight or nine). Bh 6 15, SD 209, Rudr Śrng 1 9, Rudr Kāvya, 12. 3, Sarasy 5 251 a, b (ed R 5 165), Kāvyaśikṣā 29, Hem Kāvya 2 p 67, Vāgbhatā 5 3, Vāgbh Kāvya 5, p 53; Pratāpa 4. 1, p 221; Alamkāraśekhara 20 1, Kāvya pradīpa 4 6, Rasagang p 29, Rasaratn 5; Sāhityasāra 4 47, Sāhitya kaumudī 4 6; Bhāṣābhūṣana 37

|| Bh 6 39-41, Rudr Śrng 3 36, AP 338 7b-9a Cf Regnaud, p 271

53 (P. 45 b, H. 43 a)

śamaprakarṣo nirvācyo muditādes tadātmatā.

'The Quietistic Sentiment (*śama-prakāśa* = *śānta-rasa*), [which arises] from happiness and the like, is to be defined as a state having that [i. e. happiness] as its essential nature'

COM *na yatra duḥ*° [metrical definition of *śānta-rasa*, quoted without indication of source].

NOTES The compound *śama-prakāśa* is here used merely as an equivalent for *śānta-rasa*, which is the term regularly employed, cf. the use of *bhayaṅkarsa* for *bhayānaka* in the preceding section (4. 52).—This brief definition is the only mention of the Quietistic Sentiment (*śānta-rasa*) in the present work. As stated in DR. 4. 44 b, the Permanent State *śama*, upon which it is based, does not figure prominently in dramatic literature and our author consequently excludes both *śama* and *śānta* from detailed consideration.

[SD. 238, Rudr. Śrng. 3. 31, 33, Rudr. Kāvyaī 15. 15, 16, Kāvya-prakāśa 35. Hem. Kāvyaṇ. 2. p. 80, Vāgbhatā 5. 32, Vāgbh. Kāvyaṇ. 5. p. 57, Rasatar. 7. p. 61; Candrālōka 6. 13; Alamkāraśekhara 20. 27, 28, Kāvya-pradīpa 4. 12 a; Rasagang. p. 33, Rasaratn. 99, Sāhityasāra 4. 128, Sāhityakaumudī 4. 12 a. Cf. Regnaud, p. 313, 315.

SENTIMENT DEFINED

54. (P. 46, 47 a; H. 43 b, c, 44 a).

padārthair indunirvedaromāñcādisvarūpakaiḥ
kāvyād vibhāvasamcāryanubhāvaprakhyatām gataiḥ
bhāvitah svadate sthāyī rasah sa parikīrtitah.

'Sentiment (*rasa*) is declared to be the giving of pleasure by a Permanent State (*sthāyin*, sc. *bhāva*) which is produced from a poem through the elements that consist of moonlight [and the like], Discouragement [and the like], Horripilation and the like, and that find expression as Determinants, Transitory States (*samcārīn* = *vyabhicārīn*), and Consequents'

NOTES See also DR. 4. 1 — For a brief summary of the *rasa*-theory consult Zachariae, ZDMG. 56 (1902), p. 394-396, see also Grierson, *The Satsaiya of Bihārī*, Calcutta, 1896, p. 43-48 where the material is conveniently tabulated.

[Bh. 6, prose after v. 31, SD. 33 (SD. tr. 32), Kāvya-prakāśa 27, 28, Hem. Kāvyaṇ. 2. p. 56, Vāgbhatā 5. 2; Vāgbh. Kāvyaṇ. 5. p. 53, Rasatar. 6. p. 56, Candrālōka 6. 3, Pratāpar. 4. 1, p. 219; Alamkāraśekhara 20, p. 69; Kāvya-pradīpa 4. 4, 5, Rasagang. p. 21-22, Rasaratn. 3, Sāhityasāra 4. 58 a, Sāhityakaumudī 4. 4, 5. Cf. Regnaud, p. 267-269.

55 (P 47 b, H 44 b).

lakṣanaikyam vibhāvaikyād abhedād rasabhāvayoh.

‘The same definition [will here serve] both for the Sentiments and for the States, because they are not distinct, having identical Determinants’

THE EROTIC SENTIMENT

56 (P. 48; H 45)

ramyadeśakalākālaveṣabhogādisevanaih
pramodātmā ratih saiva yūnor anyonyarakṭayoh
prahr̥ṣyamānā śṛṅgāro madhurāṅgaviceṣṭitaih.

‘Love (*ratih*) is essentially delight [manifested] in fondness for lovely places, arts, occasions, garments, pleasures, and the like. That [feeling] on the part of two young persons mutually enamored, [which is] gladsome [and manifested] by tender gestures, [constitutes] the Erotic Sentiment (*śṛṅgāra*)’

COM. Ex., *Uttararāma* 1. 26, p. 26 (place as a Determinant), *hastau antarmūḥita*^o [unidentified stanza] (in art as a Determinant), *Nāgān* 1. 14, p. 10 [see Boyd’s translation, London, 1872, p. 12, note] (an art as a Determinant), *Kumārasambhava* 3. 26, 36 (occasion as a Determinant), *Kumārasambhava* 3. 53 (dress as a Determinant), *lakṣur luptamaṣi*^o [unidentified stanza] (pleasure as a Determinant), *Mālatīm* 1. 30, p. 46 [quoted also at *Kāvya-pradīpa* 7, p. 277] (Love essentially delight), *Mālav* 2. 3, p. 27 = Spr. 2823 (youth as a Determinant), *Mālatīm* 1. 18 p. 17 [quoted also at *Kāvya-pradīpa* 4, p. 148] (two young persons as Determinants); *Mālatīm* 1. 32, p. 35 [quoted also at DR 1. 46] (mutual passion), *Mālatīm* 1. 30, p. 32 (tender gestures)

NOTES With regard to the varieties of the Erotic Sentiment and their subdivisions see the notes on 4. 58 and 4. 65

|| Bh 6, prose after v 45; SD 210a-d; Rudr *Kāvya* 12. 5, AP 341. 7a; Hem *Kāvya* 2, p. 68, *Vāgbhatā* 5. 5a, *Vāgbh Kāvya* 5, p. 53, *Rasatar* 6, p. 57, *Rasamañjarī*, p. 233, *Candrālōka* 6. 4, 5, *Kāvya-pradīpa* 4 p. 87, *Rasaṅga* p. 33, *Rasaratn* 6a, *Sāhityasāra* 4. 68, 69a Cf Schmidt, p. 96-120 (2d ed, p. 83-99), Regnaud, p. 301-302

57 (P 49; H. 46).

ye sattvajāh sthāyina eva cāstau
trimśat trayo ye vyabhicārīṇaś ca

ekonapañcāśad amī hi bhāvā
 yuktyā nibaddhāḥ paripoṣayanti
 ālasyam augryam maranam jugupsā
 tasyāśrayādvaitaviruddham iṣṭam.

‘The [eight] Involuntary States and the eight Permanent States and the thirty-three Transitory States—these forty-nine States, skilfully employed, cause it [i. e. the Erotic Sentiment] to develop; Indolence (*ālasya*), Cruelty (*augrya* = *ugratā*), Death (*marana*), and Disgust (*jugupsā*), are each declared [to be] prohibited because of the unitary basis of it [i. e. of the Erotic Sentiment].’

NOTES All the States here referred to are found in connection with the Erotic Sentiment in one or another of the various forms described in the following sections. This is explained in greater detail at Rasatar 5 p 55 — Meter *indravajrā* (6 lines)

|| Bh 6, prose after v 45, SD 210 e-h, Rudr Śrng 3 42 43, AP 341 7 b, 8, Hem Kāvyaṇ 2, p 68, Vāgbh Kāvyaṇ 5, p 53; Rasatar 5, p 55; Candrāloka 6 4, 5, Pratāpar 4 53, p 261, Rasagang p 33

VARIETIES OF THE EROTIC SENTIMENT

58 (P 50a, H. 47a)

ayogo viprayogaś ca sambhogaś ceti sa tridhā.

‘[The Erotic Sentiment] is of three kinds Privation (*ayoga*), Separation (*viprayoga*), and Union (*sambhoga*)’

NOTES All of the treatises to which reference is made in the following paragraph distinguish two varieties of the Erotic Sentiment. These are named, in all but two cases, *vipralambha* and *sambhoga* (*Vāgbhatā* has *viprayoga* for the former, *Rasagang* and *Vāgbhatā* have *samyoga* for the latter). DR, on the other hand, recognizes three varieties *ayoga* (4 59), *viprayoga* (4 65), and *sambhoga* (4 76), the first two of which together correspond to the *vipralambha* of the other treatises

|| Bh 6, prose after v 45; SD 211 Dhvanyāloka 2 13, com., p 83 (tr Jacobi, ZDMG 56, p. 607), Rudr Śrng 1. 21, Rudr. Kāvyaṇ 12 5, 6, AP 341 4a; Sarasv 5 10a, Kāvyaṇ 29, com., p 117, Hem Kāvyaṇ 2, p 68, Vāgbhatā 5 5 b; Vāgbh Kāvyaṇ 5, p 53, Rasatar 6, p 57; Rasamañjarī, p 233; Candrāloka 6 5 b, Pratāpar 4 79, p 277; Alampkāraśekhara 20 2a, Kāvyaṇ 4, p 87, Rasagang p. 34; Rasaratn. 6b, Sāhitya-

sāra 4 69 b, Sāhityakaumudī 4, p 31 Cf Regnaud, p 302, Schmidt, p 96-120 (2d ed, p 83-90)

PRIVATION AND ITS STAGES

59 (P 50 b, 51 a; H 47 b, c)

tatrāyogo 'nurāge 'pī navayor ekacittayoh
pāratantryena daivād vā viprakarsād asamgamah.

'Of these, Privation (*avoga*) is impossibility of being united on the part of two young persons with but a single thought, because of their separation through dependence on others or by fate, even though a passion exists [between them]'

NOTES See the notes on DR 4 58 and 4 65. References to definitions of *vipralambha* (which corresponds to our author's *avoga* and *viprayoga*) are given in the notes on 1 65, below—Cf Regnaud, p 302

60 (P 51 b, 52, H 48)

daśāvasthah sa tatrādāv abhilāso 'tha cintanam
smṛtir guṇakathodvegapralāponmādasamjvarāḥ
jaḍatā maraṇam ceti duravasthaṃ yathottaram.

'It has ten stages. At first [there occurs] in it Longing (*abhilāsa*), then Anxiety (*cintana*), Recollection (*smṛti*), Enumeration of [the loved one's] Merits (*guṇakathā*), Distress (*udvega*), Raving (*pralāpa*), Insanity (*ummāda*), Fever (*samjvara*), Stupor (*jaḍatā*), and Death (*marana*), those are the unfortunate stages in due order'

NOTES Pratiṅgar differs from most of the works cited below in recognizing twelve stages of unrequited love instead of ten. Its list of stages does not correspond closely to that given here. See also Sarasy

With this enumeration of 'ten stages' it is interesting to compare the following passage from *Hamlet* (2. 2 146-151), in which Polonius describes the effect of Hamlet's separation from Ophelia—

'And he, repulsed—a short tale to make—
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and by thus decien on

Into the madness wherein now he raves
And all we mourn for'

|| Bh 6, prose after v 45; 22 154-156, SD 214 e, f, Rudr. Śrng 2. 6-8, Rudr Kāvya 14 4, 5; Sarasv 5 99, 100; Vāgbh Kāvya 5, p 64; Rasatar 5, p 55, Rasamañjarī, p 236; Pratāpar. 4 69, p 271. Rasaratn 85-87 a, Bhāsābhūṣana 33-36, Kāmasūtra, p 256, Kāndarpacūdāmanī, Anangaranga, and Smaradīpikā, cited by Schmidt, p. 125, Ratirahasya 1 37 38 (ZDMG 57, p 714), com on Hāla, quoting from a 'Kāmasāstra' (Weber, *Über das Saptacatakam des Hāla*, Leipzig, 1870, stanza 185. p 134-135); Sukasaptati, text simpl 4 (ed Schmidt, Leipzig, 1893, p. 16, 1 4-5, tr. Schmidt, Kiel, 1894, p 9, foot), Vetālapañcaviṃśatikā 16 (ed Uhle, Leipzig, 1881, p 45, 1 7-15), Dinālapāṇikā-sukasaptati 16 55 (ZDMG 45, p 655; tr p 677, top), Hala'yudha's Purāṇasarvasva cited by Zachariae BB 4 (1878), p 373-374, Hanhayendracarita 2 29-100 (ed Schtscherbatskoi, St Petersburg, 1900 [*Mémoires de l'académie impériale des sciences*, 8 série, classe hist-philol, vol 4, pt 9] p 25-36; tr. p 86-97) Agadadatta 42-45 a (Jacobi, *Ausgewählte Erzählungen in Mahā rāshtri*, Leipzig, 1886, p 71, 1 1-7; tr. Meyer, London, 1909, p 243) Cf Schmidt, p 124-132 (2d ed, p 101-107); Regnaud p 304, Zachariae, BB 4 (1878), p 373, Weber, *Indische Studien* 15 (1878), p 338 note 4, P. schel, *Rudrata's Ṣṛṅgāratalaka*, Kiel, 1886, p 101 (note on 2 6), Hall, p 34, note; Pavolini, 'Kālidāsa e gli erotologi indiani,' *Studi italiani di filologia indo-iranica* 1 (1897), app 1, p. 14-16 See p 150

61 (P. 53, 54, H 49, 50).

abhilāsaḥ sprhā tatra kānte sarvāṅgasundare
dṛṣṭe śrute vā tatrāpi vismayānandasādhvasāḥ
sākṣāt pratikṛtisvapnacchāyāmāyāsu darśanam
śrutir vyājāt sakhigītamāgadhādiguṇastuteḥ.

'Of these [ten stages] Longing (*abhilāsa*) is a yearning when one has seen or heard of a beloved fair in every limb; in this [there occur] also surprise, joy, and perturbation. The seeing [may be] in person, in a picture, in a dream, by a shadow, or by magic, the hearing [may be] through some stratagem or through praise of [the loved one's] good qualities by a female friend, or in a song, or by a professional bard, or the like'

Com Ex : Śakuntalā 1. 19, p 33 = Spr. 745 (Longing), *stanāv alokva tanv°* [unidentified stanza] (surprise); Viddhasālabbhañjikā 1 31 [with the lines transposed] (joy); Kumārasambhava 5. 85 = Spr 2470 (perturbation) Kumārasambhava 8 2 [quoted also at DR. 2 36] (perturbation)

NOTES *kānte* II, V, P, *kāmye* Hall p 30 — Piatāpar (4 80) uses the term *abhlāsa* as designation for one of the four kinds of *vipralambha* enumerated in that work

|| Bh 22 157, 158, SD 214 c, d, g, Rudr Sing 1 92, 2 9, 10; Rudr Kāvya 12 31. Rasamañjari, p. 236, 245 Cf Schmidt, p 276-278 (2d ed., p. 201-203)

62 (P 55a; II 51a)

sānubhāvavibhāvās tu cintādyāḥ pūrvadarśitāḥ.

'Anxiety (*cintā*) and the other [stages], together with their Consequents and Determinants, have been previously explained'

63 (P 55b, 56a, II 51b, c).

daśāvasthatvam ācāryaḥ prāyo vṛttyā nīdarśitam
mahākaviprabandheṣu drśyate tadanantatā.

'The fact that there are ten stages [of Privation] is generally pointed out by learned teachers from actual occurrence; endless examples of it are to be seen in the works of the great poets.'

NOTES **prabandheṣu* II, V, P, *prayogeṣu* Hall p 30 — Apparently in anticipation of objections, Dhananyaya points out, in this section and the following, the general acceptance and the reasonableness of the 'ten stages' mentioned in section 60.

64 (P 56b, 57a; H 52)

dṛṣte śrute 'bhilāsāc ca kim nautsukyam prajāyate
aprāptau kim na nirvedo glāniḥ kiṃ nātīcintanāt.

'Why should not Impatience arise from Longing, when one has seen or heard of [a beloved]? Why should not Discouragement [arise] when [the beloved] can not be gained? Why not Weakness from excessive Anxiety?'

COM. The rest—secret love, etc—must be learned from the Kāmasūtra.

SEPARATION AND ITS VARIETIES

65 (P 57b, 58a, H 53).

viprayogas tu viśleṣo rūḍhavisrambhayor dvidhā
manapravāsabhedena o 'pī p yersyayoh.

'Separation (*viprayoga*) is the sundering of two persons between whom an intimacy has sprung up. It is of two kinds, being divided according to [its arising from] Resentment or Absence. The Resentment [arises] in [a state of] fondness or in [a state of] jealousy.'

NOTES. Most of the other treatises differ from DR. in recognizing four varieties of *vipralambha*, usually named *abhilāṣa* (*pīrvānurāga*), *māna* (*irṣyā*), *pravāsa*, and *karuṇa*. The first of these is practically equivalent to our author's *ayoga* (see DR. 4. 59), *māna* and *pravāsa* are mentioned in this section; with reference to *karuṇa* see the notes on 4. 71. A tabular conspectus of the varieties recognized in the different rhetorical works is given by Schmidt (p. 120, 2d ed., p. 99), it is, however, not absolutely complete and accurate.

See the notes on 4. 58, above. — The references given in the following paragraph are to definitions of the term *vipralambha* (which corresponds to our author's *ayoga* and *viprayoga*) and to statements concerning *māna* and its two forms.

|| Bh. 6, prose after v. 45, SD 212, 213, 218 a; Dhvanyāloka, 2. 13, com. p. 83 (tr. Jacobi, ZDMG 56, p. 607); Rudr. Śrng. 1. 22 a, 24, 2. 1; Ruar. Kāvya 14. 1; AP 341. 5; Sarasv. 5. 45, 46 a, 48 b, 5. 365 (ed. B. p. 310), Kāvya-prakāśa 29, com., p. 120; Hem. Kāvya 2, p. 71, 72; Vāgbhaṭa 5. 17, 19 a, Vāgbh. Kāvya 5, p. 54, Rasatar. 6, p. 59; Pratāpar. 4. 80, Ālambkāraśekhara 20. 10, 11, p. 71, Kāvya-pradīpa 4, p. 88; Rasagang. p. 34, 35, Rasaratn. 55, 57, 29 a, Sāhityakaumudī 4, p. 32, 33. Cf. Regnaud, p. 303; Schmidt, p. 96-120 (2d ed., p. 83-99), Pischel, *Rudrata's Ṣiṅgāvaloka* Kiel 1886, p. 101 (note on 2. 1).

66 (P. 58 b; H. 54 a)

tatra praṇayamānaḥ syāt kopāvasitayor dvayoḥ.

'Of these [two kinds], the Resentment arising in [a state of] fondness is to be [understood as that] of two [lovers] who are determined to be angry.'

COM. Ex. Uttararāma. 3. 37, p. 84 (Resentment on the part of the Hero); *praṇayakupitām dr̥ṣṭ*°, stanza by Vākpatisrājadeva (= Muñja) [quoted also at DR. 4. 67 and in the com. on Hemacandra's *Anekārtha-saṃgraha* 3. 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 133, foot)] (Resentment on the part of the Heroine). Hāla 27 (Resentment on the part of both). [Cf. Hem. Kāvya 2, p. 72-73, where these same examples are quoted.]

NOTES. *kopāvasitayor* H, V, P; *kopāveśitayor* Hall p. 39

|| SD 218b, c, Rasaratn 29b, Sāhityakāumudī, p 33 Cf Regnaud, p 305, Schmidt, p 96-120 (2d ed., p 83-99)

57 (P 59, 60; H 54b, c, 55).

strīṇām īrṣyākrto mānah kopō 'nyāsangini priye
śrute vā 'numite drṣte śrutis tatra sakhīmukhāt
utsvapnāyitabhogāṅkagotraskhalanakalpitaḥ
tridhā 'numāniko drstah sāksād indriyagocarah.

'The Resentment arising in [a state of] jealousy is anger on the part of women when their lover is heard, inferred, or seen [to be] devoted to another. (Of these [three possibilities] hearing [of infidelity means learning of it] from female friends. If it is inferred, it is of three kinds, according as it is deduced from words uttered in a dream, from indications of intercourse [with another], or from the inadvertent mention of [another woman's] name. If it is seen, it is personally witnessed

Com. Ex. *subhru tam naranīta*°, stanza by Dhanka (infidelity heard of from a friend), *numagana mayāmbh*°, stanza by Rudra (infidelity inferred from words uttered in a dream), Māgha 11 34 = Spr 3413 [quoted also at DR. 2 40 and SD 219, Böhlingk did not record in Spr the ultimate source of this stanza] (infidelity inferred from bodily disfigurement) IIāla 667 (infidelity inferred from mention of another's name), *pranayakupitām drṣt*°, stanza by Muñja (= Vākpati ūa) [quoted also at DR. 4 66 and in the com. on Hemacandra's *Anukārthasaṅgraha* 3 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p 133, foot)] (infidelity personally witnessed)

NOTES Line 1 is quoted in Āśadhara's com. on Appayyadikṣita's *Kuvalayānandakārikās* 41 (tr. Schmidt, Berlin, 1907, p 39)

|| SD, 219, Rudr Śrng 2 44, Rudr Kāvya 14 15, 17, Prātīpar. 4 81, Alamkāraśekhara 20 13, Rasaratn 30, 31a, Sāhityakāumudī, p 33 Cf Regnaud, p 305, Schmidt, p 96-120 (2d ed., p 83-99)

68 (P 61; H 56)

yathottaram guruḥ sadbhīr upāyais tam upācaret
sāmnā bhedena dānena natyupekṣārasāntaraiḥ.

'The loved one (*guru*) may remedy this [resentment] by six expedients [employed] in proper succession. Conciliation (*sāman*),

Dissension (*bheda*), Gift-giving (*dāna*), Humility (*nah*), Indifference (*upeksā*), and Diversion (*rasāntara*)'

NOTES The term *rasāntara* signifies '[substitution of] another emotion' and consequently indicates the diversion from resentment effected by such substitution

|| Bh. 23 62, SD 220 a, b; Rudr Śrng 2 62, 63, Rudr Kāvya 14 27, Rasaratn 31 b 32 a

69 (P 62-64 a; H 57, 58)

tatra priyavacah sārṇa bhedas tatsakhyupārjanam
dānam vyājena bhūṣādeh pādayoh patanam natiḥ
sāmādhau tu parīkṣiṇe syād upekṣā 'vadhīranam
rabhasatrāsaharṣādeh kopabhramśo rasāntaram
kopaceṣṭāś ca nārīṇām prāg eva pratipādītāḥ.

'Of these [expedients], Conciliation [is the use of] endearing words, Dissension, the winning over of her friends, Gift-giving, [regaining her favor] under pretext of [giving her] ornaments and the like, Humility, falling at her feet. When Conciliation and the other [expedients] have been exhausted, [then] Indifference — [that is], disregard [of her] — may be [employed]. Diversion is the interruption of her anger through impetuosity, fear, joy, or the like. The actions of women in anger have been previously explained.'

COM. Ex. *smatayot*°, stanza by Dhanika (Conciliation); Śrngāratilaka [attributed to Kālidāsa] 3 = Spr 1108 [this example is enclosed in brackets in H] (Conciliation) • *kṛte 'py ājñā*° stanza by Dhanika (Dissension), Māgha 7 55 (Gift-giving), Hāla 188 (Humility) *kim gaṇena na hi yuki*° [cf. Kīrātārjunīya 9 40 a] (Indifference), *abhrvyaktīlīkah sakala*°, stanza by Dhanika [quoted also at DR 2 79] (Diversion)

NOTES The various manifestations of anger on the part of women are explained at 2 26, 28 30

|| Bh. 23 63-65 a, 68, SD 220 c-f; Rudr Śrng. 2 64-73, Rudr. Kāvya 14 28-31; Rasaratn 32 b-34.

70 (P. 64 b, 65 a; H 59).

kāryataḥ sambhramāc chāpāt pravāso bhinnadeśatā
dvayos tatrāśruniḥśvāsakārśyalambālakādītā.

'[The Separation due to] Absence (*praviśa*) is the presence of the two [lovers] at different places owing to business, confusion, or a curse. In such a case there is weeping, sighing, emaciation, letting the hair hang down, and the like'

NOTES In this kind of *aprayoga* the heroine is of the type known as *prositabhīṣā* or *prositabhaitṛkā*. Cf. DR 2 43

||SD 221, Rudr Śṛṅg 2 83, Rudr Kāvya 14 33, Sarasv 5 49, Hem Kāvya 2, p 73, Vāghatāl 5 19b, Vāgha Kāvya 5, p 54, Pīṭāpar 4 83 Alampāraśekhara 20 14a Kāvyaṭīkā 4, p 88, Sāhityakaumudī 4, p. 34. Cf. Regnaud, p 305-306, Schmidt, p 96-120 (2d ed, p 83-99).

71 (P 65b; H 60a)

sa ca bhāvī bhavan bhūtas tridhā "dya buddhipūrvakah.

'The first [variety of Absence, that owing to business], being premeditated, is of three kinds. future, present, or past'

COM Ex. H 11 47 (prospective Absence), Amaru 13 = Spī 4291 [this example is enclosed in brackets in H, the reference 4 29 in Simon's ed of Amaru, p. 62, is a misprint for 4 59] (the person is departing), Amaru 92 = Spī 2065 (the person is departing); Meghadūta 2 23 (the person has gone)

NOTES ||SD 223, Sāhityakaumudī 4, p 34 Cf. Schmidt, p. 96-120 (2d ed, p 83-99)

72 (P 66a; H 60b)

dvitīyah sahasotpanno divyamānusavīlavāt.

'The second [variety of Absence, that due to confusion], comes about suddenly, through disaster caused by gods or mortals'

COM As in the Vikramorvasī and the Mālatīmādhava

73 (P. 66b; H 60c).

svarūpānyatvakaraṇāc chāpajah samnidhāv api.

'[The third variety of Absence], that arising from a curse, is caused by the change of one's form into another, even in the presence [of the beloved]'

COM As in the Kādambarī

NOTES ||Kāvyaṭīkā 4, p 88

74 (P. 67; H 61).

mrte tv ekatra yatrānyah pralapech choka eva sah
vyāśrayatvān na śrngārah pratyāpanne tu netarah.

‘When, one being dead, the other laments—that [is called] Sorrow. [Under those circumstances] the Erotic Sentiment is not [present], because there is no means of escape [from death], but in the case of one restored [to life] there should be no other [Sentiment].’

COM. As in the Raghuvamśa and the Kādambari

NOTES *vyāśrayatvān* H, V. P, *nirāśrayān* Hall p 39 (as elsewhere in his list of various readings, Hall here disregards the principle of euphonic combination) — On the use of the locative adverb *ekatra* as a member of the absolute phrase *mrte ekatra* see Whitney, *Sanskrit Grammar*, § 1099

The other treatises that mention the contingency of separation by death (see the citations below) recognize a special variety of *vipralambha* named *karuna*, no mention of which is made in DR. Being a subdivision of *singāra* this must not be confused with the *rasa* known as *karuna* (cf. Rudr Kāvya 14. 1, com. *karuṇa-vipralambhas tu śrngāra eva*)

§ SD 224; Rudr Śrng 2 93, Rudr Kāvya 14 34; Sarasv 5 372 (ed B p. 311), Vāgbhatā 5 20; Rasatar 1. p 44, Alamkāraśekhara 20 14b, c, Kāvya-pradīpa 4, p 88, Rasaratn 57, cf. Rasagang p 32. Cf. Regnaud, p 304, note 1; 306, Schmidt, p 96-120 (2d ed., p 83-99)

75 (P. 68; H 62).

pranayāyogayor utkā pravāse proṣitapriyā
kalahāntariterṣyāyām vipralabdhā ca khanditā.

‘In [Separation due to Resentment arising in a state of] fondness and in Privation [the Heroine is] “one that is distressed at [her lover’s] absence” (*utkā* = *vīrahotkanthitā*); in [Separation due to] Absence, she is “one whose beloved is away” (*proṣitapriyā*), in [Separation due to Resentment arising from] jealousy, she is “one that is separated by a quarrel” (*kalahāntaritā*), “one that is deceived” (*vīpralabdhā*), and “one that is enraged” (*khanditā*).’

NOTES. For explanation of the special designations *utkā*, *proṣitapriyā*, etc., see DR 2 39-43

UNION AND ITS CHARACTERISTICS

76 (P. 69; II. 63)

anukūlau nisevete yatrānyonyam vilāsinau
darśanasparśanādīni sa sambhogo mudānvitah.

‘UNION (*sambhoga*) is that blissful [state] in which the two playful [lovers], in complete agreement, enjoy seeing each other, touching each other, and the like’

COM. Ex. Uttaraṛāma 1. 27, p. 27, 1. 35, p. 33 [the last line of this stanza differs from the printed texts, quoted also at DR 4. 32], *lavanyāmṛta*°, stanza by Dhanka

NOTES. The designation *sambhoga* is found in all of the treatises except *Rasagang* and *Vāgghatīl*, which substitute the term *samyoga*

|| Bh. 6, prose after v. 45, SU. 225, *Dhanyāloka*, p. 83, *Rudr. Srng* 1. 22a, 23, 164, *Rudr. Kāvya* 13. 1, AP. 341. 6, *Sarasv* 5. 51, 53b, 5. 377 (ed. B. p. 312); *Ilum Kāvya* 2, p. 70, *Vāggh. Kāvya* 5, p. 53; *Rasatar* 6, p. 57; *Pratāpar* 4. 79; *Alimkāraśekhara* 20, p. 69; *Kāvyaṇṇadīpa* 4, p. 88; *Rasagang* p. 34, *Sāhityakamudī* 4, p. 31. Cf. Regnaud, p. 302; Schmidt, p. 96-120 (2d ed., p. 83-99)

77 (P. 70, II. 64)

ceṣṭās tatra pravartante līlādyaḥ daśa yositām
dāksīnyamārdavapremṇām anurūpāḥ priyam prati.

‘In this [state of Union] there occur the ten actions of women—Sportiveness (*līlā*) and the others—according to [the woman’s] kindness, gentleness, and devotion to her husband’

NOTES. The ‘ten actions of women’ here referred to are described at 2. 49, 60-69

|| Bh. 6, prose after v. 45, *Rudr. Kāvya* 13. 2

78 (P. 71; II. 65).

ramayec cātukrt kāntah kalākrīdādibhiś ca tām
na grāmyam ācāret kim cin narmabhraṃśakaram na ca.

‘Her lover, using flattering words, should cause her pleasure by means of the arts, amorous sports, and the like, [but] he should not do anything vulgar, nor anything that would disturb her good humor’

COM. Ex. Ratn. 21 p. 18

THE HEROIC SENTIMENT

79 (P 72, H 66).

vīraḥ pratāpavinayādhyavasāyasattva-
mohāviṣādanayavismayavikramādyaiḥ
utsāhabhūḥ sa ca dayāraṇadānayoḡāt
tredhā kilātra matigarvadhrtipraharṣāh.

'The Heroic Sentiment (*vīra*) [is induced] by power, good conduct, determination, courage, infatuation, cheerfulness, polity, astonishment, might, and the like [as Determinants], and is based on [the Permanent State] Energy (*utsāha*). It is of three kinds, having benevolence, fighting, or liberality [as Consequent]. In it [there occur] Assurance, Arrogance, Contentment, and Joy [as Transitory States]'

Com. Jīmūtavāhana in the Nāgānanda is an instance of a benevolent hero, Rāma in the Mahāvīracarita, of a valiant hero, Paraśurāma, Vali, and others [in dramas based on the Rāma legend] are liberal heroes as can be seen from Mahāvīra 2 35 c, p 75. *khartagranthamukta*° [unidentified stanza], stanza by Dhanika = Śārng 278

Notes The word *praharsa* in line 4 is used as a metrical substitute for the regular term *harsa* (see 4 16) — Meter vasantatilakā

|| Bh 6, prose and v 68, 69, SD 234; Rudr Śrng 3 14 15, 19, 47, 48 a Rudr Kāvya 15 1, 2; AP 341 14, 15 a. Sarasv 5 prose after v 290 (ed B p 299-300), Hem Kāvya 2, p 77, Vāgbhatā 5 21 Vāgbh Kāvya 5 p 56, Rasatar 7, p 60, 5, p 55, Candraloka 6 9, Pratāp 4 53, p 261 Alamkāraśekhara 20 21, Rasagang p 37, Rasaratn 89, Sāhityasāra 4 98, 99, Sāhityakaumudī 4, p 37 Cf Regnaud, p 309-310

THE ODISIOUS SENTIMENT

80 (P 73; H 67)

bībhatsaḥ kṛmipūṭigandhivamathuprāyair jugupsaīkabhūr
udvegī rudhirāntrakīkasavasāmāmsādibhiḥ ksobhanah
vairāgyāj jaghanastanādiṣu ghrṇāśuddho 'nubhāvair vṛto
nāsāvaktravikūṇanādibhir ihāvegārtisankādayah.

'The Odious Sentiment (*bībhatsa*) has [the Permanent State] Disgust (*jugupsā*) as its sole basis, it causes distress (*udvegini*) chiefly by means of worms, stinking matter, and

nausea; it causes horror by means of blood, entrails, bones, marrow, flesh, and the like, it causes unminged aversion in the case of the hips, breasts, and so forth [of women] because of renunciation. It is accompanied by contraction of the nose, mouth, and so on as Consequents. In it [there occur] Agitation, Sickness, Apprehension, and the like [as Transitory States].

Com. Ex. *Mālatīm* 5 16, p. 131 = *Śārng* 4075 [quoted also at *Kāvya-pradīpa* 4, p. 97] (distress); *Mahāvīra* 1 35, p. 25 (horror), *lālām vakirā°* [unidentified stanza] (aversion)

Notes *ghṛnāsuddho* H, V, P, *ghṛnāyukto* Hall p. 39 — For metrical reasons the word *ūṇi* is used instead of the technical term *vyūḍhi* (see 4. 38) — Meter *Śārdūlavikīṭita*

[Bh. 6, prose and v. 74, 75, SD. 36, *Rudr* *Śrng* 3 25, 27, 49, *Rudr Kāvāl* 15, 5, 6, AP. 341 16, 17 a, Hem. *Kāvya* 2, p. 70, *Vāghaṭāḥ* 5 31, *Vāgha Kāvya* 5, p. 56-57, *Rasata* 7, p. 60; 5, p. 55, *Candraloka* 6 11, *Pratāpar* 4 57, p. 261, *Alankāraśekhara* 20 24, *Rasaratna* 98, *Sāhityasāra* 4 125 a. Cf. Regnaud, p. 311-312

THE FURIOUS SENTIMENT

81 (P. 74, II 68)

krodho matsaravairivaikṛtamayaḥ poṣo 'sya raudro 'nujaḥ
kṣobhah svādharadamśakampabhrukutisvedāsyarāgar
yutah
śastrollāsavikatthanāmsadharanīghātapratijñāgrahair
atrāmaṣmadau smrtiś capalatāsūyagryavegādayah.

'[The Permanent State] Anger (*krodha*) [is caused] by [feelings] such as indignation and aversion to an enemy [as Determinants], the resulting development of it is the Furious Sentiment (*raudra*), a state of agitation accompanied by biting one's lip, trembling, frowning, sweating, redness of the face, [and also] by drawing of weapons, [holding] the shoulders boastfully, striking the earth, vowing, and imprisonment [as Consequents] In it [there occur the Transitory States] Indignation, Intoxication, Recollection, Inconstancy, Envy, Cruelty, Agitation, and the like.'

Com. Ex. *Mahāvīra* 3 44, p. 121 (Anger caused by indignation)

Veni 1 8, p 11 [quoted also at DR 3 10] (Anger caused by aversion to an enemy) This is to be seen in general also in the Mahāvīracarita, Veni-samhāra, and other plays

NOTES The word *vega* in line 4, is used for *āvega* on account of the meter. On *bhrukutī* see Bh 8 120, where it is defined — Meter: śārdūla-vikrīḍita.

|| Bh 6, prose and v 64-67, SD 232, 233, Rudr Śrng 3 11, 13, 46; Rudr Kāvya 15 13, 14; AP 341 13, Hem Kāvya 2, p 76, Vāgbhatā 5 29, 30; Vāgbh Kāvya 5, p 55; Rasatar 7, p 60, 5, p 55, Candrālōka 6 8, Pratāpar 4 53, p 261, Alankāraśekhara 20 19, 20, Rasagang p. 33; Rasaratn 96 97, Sāhityasāra 4 96 Cf Regnaud, p 309

THE COMIC SENTIMENT

82 (P 75. H 69).

vikrtākrtivāgvesair ātmano 'tha parasya vā
hāsah syāt pariposo 'sya hāsyas triprakrtih smrtah

'Mirth (*hāsa*) [is caused] by one's own or another's strange actions, words, or attire, the development of this is declared [to be] the Comic Sentiment (*hāsyā*), which is of threefold origin.'

COM Ex. *jātam me parus** [unidentified] stanza spoken by Ravana (laughter at oneself), Spr 4588 (laughter at another)

NOTES Mirth is of two kinds, since it may be provoked by some characteristic of the person amused or of another person, in either case the mirthful individual may be one of the higher, middling, or lower characters in the play (hence the 'threefold origin' mentioned in the text) There are consequently six possible varieties of the Comic Sentiment (as noted also in the commentary), and these are separately described in the following section

|| Bh 6, prose and v 49, 50, 61, SD 228a-e. Rudr Śrng 3 1, Rudr Kāvya 15 11, Hem Kāvya 2, p 74, Vāgbhatā 5 23, Vāgbh Kāvya 5, p 55, Rasatar 7, p 59, Candrālōka 6 6; Alankāraśekhara 20 16, Rasagang p 43; Rasaratn 91, Sāhityasāra 4 78 Cf Regnaud, p 306-308

83 (P 76, 77, H. 70, 71)

smītam iha vikāsinayanam
kim cil lakṣyadvijam tu hasitam syāt
madhurasvaram vihasitam
saśirahkampam idam upahasitam

apahasitam sāsṛāksam
 vikṣiptāṅgam bhavaty atīhasitam
 dve dve hasite caisām
 jyeṣṭhe madhye 'dhame kramaśaḥ.

'In this connection a Gentle Smile (*smita*) is opening the eyes wide, a Smile (*hasita*) is showing the teeth to some extent. Laughing (*zahasita*) is making a soft sound, Laughter (*upahasita*) is the same, accompanied by shaking of the head, Uproarious Laughter (*apahasita*) is [laughter] accompanied by tears, and Convulsive Laughter (*atīhasita* = *atīhasita*) is [laughter] with shaking of the body. Two of these varieties of laughter [are characteristic] of the higher, two of the middling, and two of the lower [characters], in the order named.'

COM. That is, *smita* and *hasita* are employed by the higher characters, in amusement at themselves and others respectively, similarly *zahasita* and *upahasita* by middling characters, and *apahasita* and *atīhasita* by the lower characters.

NOTES. *atīhasitam* H, V, P, *atīhasitam* correction suggested by Dr Louis H. Gray to remedy the metrical defect in this line. See Addenda, p. 150 — Meter. Āryā (two stanzas)

|| Bh. 6. 52-60, SD 228g-1, Rudr. Śrng. 3. 2, 4, Rudr. Kāvyaḥ. 15. 12; AP. 341. 9b, 10, 11a, Hem. Kāvyaṇ. 2, p. 74, 75. Vāgbhātā 5. 24; Vāgbh. Kāvyaṇ. 5, p. 55, Rasatar. 7, p. 59-60, Alamkāraśekhara 20. 17, Rasagang. p. 44, Sāhityasāra 4. 79b. Cf. Regnaud, p. 307.

84 (P 78a; H 72a).

nīdrālasyaśramaglānīmūrchāś ca saha-cāriṇaḥ.

'The Transitory States [occurring in connection with the Comic Sentiment] are Sleeping, Indolence, Weariness, Weakness, and Stupor.'

NOTES. The word *mūrchā* seems to be used here to represent the word *jadatā*, and I have so translated it. The word *sahacāriṇaḥ*, 'concomitants,' furthermore, is merely a substitute for *svabhūcāriṇaḥ*, 'Transitory States'

|| Bh. 6, prose after v. 48, SD 228f; Rudr. Śrng. 3. 44, Vāgbh. Kāvyaṇ. 5, p. 55, Rasatar. 5, p. 55, Pratāpar. 4. 53, p. 261. Cf. Regnaud, p. 307.

THE MARVELOUS SENTIMENT

85 (P 78 b, 79, H 72 b, 73)

atilokaīḥ padārthaīḥ syād vismayātmā raso 'dbhutaḥ
karmāśya sādhuṇvādāśruvepathusvedagadgadhāḥ
harsāvegadhr̥tīprāyā bhavanti vyabhicārīṇaḥ.

'The Marvelous Sentiment (*adbhuta*), whose essence is [the Permanent State] Astonishment (*vismaya*). [is caused] by supernatural things [as Determinants]; it has as its result (*karma*) [i e as Consequents] exclamations of surprise, weeping, trembling, sweating, and stammering, the Transitory States [occurring in connection with it] are generally Joy, Agitation, and Contentment'

Com Ex Mahāvīra 1 54, p 38.

NOTES °*vepathu*° H. V, P, °*vamathu*° Hall p 39 — With *vismayātmā* compare *śokātmā* in 4 87 and the compounds of -*bhū* in 4 79 and 4 80 The brevity of Dhanamjaya's definitions of the Sentiments necessitates this compendious method of naming the corresponding Permanent States.

[Bh 6, prose and v 76, 77, SD 237, Rudr. Śrng 3 28, 30, 50; Rudr Kāvyaḥ 15 9, 10, Hem Kāvyaḥ 2, p 79, Vāgbhatā 5 25, 26, Vāgbh Kāvyaḥ 5, p 57, Rasatar 7, p 60, 5, p 55, Candrāloka 6 12; Pratāpar 4 53, p 261; Alamkāraśekhara 20 25, 26, Rasaratn 92, 93; Sāhityasara 4 126 Cf. Regnaud, p 312-313]

THE TERRIBLE SENTIMENT

86 (P 80; H. 74).

vikṛtasvarasattvāder bhayaabhāvo bhayānakaḥ
sarvāṅgavepathusvedaśoṣavaicittyalakṣaṇaḥ
dainyasambhramasammohatrāsādis tatsahodarah.

'The Terrible Sentiment (*bhayānaka*), with Fear, (*bhaya*) as its [Permanent] State (*bhāva*), [results] from change of voice, loss of courage, and the like [as Determinants], it is characterized by trembling of all the limbs, sweating, being parched, and fainting [as Consequents], its associated [Transitory States] are Depression, Agitation, Distraction, Fright, and the like'

COM. Ex. *śastīam etat samut*^o [unidentified stanza]; Ratn. 2. 3, p. 29 [quoted also at DR. 2. 92], *svagehāt paṇṭh*^o [unidentified stanza]

NOTES. *°vaṇṭhya*^o II, V, P, *°varvarṇya*^o Hall p. 39 — The word *sambhrama* is apparently used for the special term *āvega*, and the compound *sammoha* for the simple *moha*, see 4. 32, 35

|| Bh. 6, prose and v. 70-73, SD. 235; Rudr. Sing. 3. 20, 24. 48b, Rudr. Kāvyaḥ. 15. 7, 8, AP. 341. 15b, Hem. Kāvyaṇ. 2, p. 78, Vāgbhaṭā. 5. 27, 28, Vāgbh. Kāvyaṇ. 5, p. 56, Rasatar. 7, p. 60, 5, p. 55, Candrālōka. 6. 10, Pratāpar. 4. 53, p. 261, Alamkāraśekhara. 20. 22, 23, Rasaratn. 94, 95, Sāhityasāra. 4. 123. Cf. Regnaud, p. 311

THE PATHETIC SENTIMENT

87 (P. 81, 82; II. 75, 76).

īṣṭanāśād anīṣṭāpteh śokātmā karuno 'nu tam
niḥśvāsocchvāsaruditastambhapralapitādayah
svāpāspasmāradainyādhimaranālasyasambhramāḥ
viśādajaḍatonmādacintādyā vyabhicārinah.

'The Pathetic Sentiment (*karuna*), with [the Permanent State] Sorrow (*śoka*) as its essence, [results] from loss of something cherished and from attaining of something undesired. In consequence of it [there occur] heaving of sighs, drawing of sighs, weeping, paralysis, lamentation, and the like [as Consequents]; the Transitory States [occurring in connection with it] are Sleeping, Epilepsy, Depression, Sickness, Death, Indolence, Agitation, Despair, Stupor, Insanity, Anxiety, and so forth.'

COM. Ex. Kumārasambhava. 4. 3 (loss of something cherished), the imprisonment of Sāgarikā in the Ratnāvalī (attainment of something undesired)

NOTES. *anīṣṭāpteh* Hall p. 39, *anīṣṭāptau* II, V, P. I have adopted the variant given by Hall, in order to avoid the harsh contrast of ablative and locative in parallel expressions. — The word *svāpa* is used as a substitute for *nidrā* (see 4. 28), in this case there is no metrical reason for the change of term. The word *ādhu*, which really signifies 'anxiety, mental disturbance,' is here apparently a representative of the term *vyādhu*, 'Sickness' (see 4. 38). As in the preceding section, the regular term *āvega* is replaced by the synonymous designation *sambhrama*.

|| Bh. 6, prose and v. 62, 63, SD. 230, 231, Rudr. Sing. 3. 8, 10, 45, Rudr. Kāvyaḥ. 15. 3, 4; AP. 341. 11b, 12, Hem. Kāvyaṇ. 2, p. 76, Vāgbhaṭā. 5. 22. Vāgbh. Kāvyaṇ. 5. p. 55. Rasatar. 7. p. 60. 5. p. 55. Candrā

loka 6 7; Pratāpa. 4 53, p 261, Alankāraśekhara 20 18; Rasagang p 33; Rasaratn 90, Sāhityasāra 4 92, 93 Cf Regnaud, p 308

VARIOUS MATTERS OMITTED IN THIS WORK

88 (P 83; H 77).

prītibhaktyādayo bhāvā mrgayāksādayo rasāh
harṣotsāhādisu spastam antarbhāvān na kīrtitāh.

'The States of Friendship (*prīti*), Devotion (*bhakti*), and the like, [as well as] the Sentiments of Hunting (*mrgayā*), Gambling (*akṣa*), and the like, are not enumerated [in this work] because they are clearly included in Joy (*harsa*), Energy (*utsāha*), and the rest'

NOTES Cf SD 241; Rudr Kāvya 15 17-19, Sarasv 5 252 (ed B 5 167), Rasatar. 6, p 56, Rasagang p 45-46; Rasaratn 5, com.; Sāhityasāra 4 134.

89 (P 84; H 78)

ṣaṭtrimśad bhūsanādīni sāmādīny ekavimśatiḥ
lakṣmasaṃdhyantarāṅgāni sālankāresu tesu ca.

'The thirty-six [subdivisions] beginning with Ornament (*bhū-sana*), and the twenty-one [subdivisions] beginning with Conciliation (*sāman*)—which are subdivisions [respectively] of the Characteristic Features (*lakṣman*—*lakṣana*) and the Special Junctions (*saṃdhyantara*)—are also [not separately enumerated because they are included] in these [States of Joy, Energy, and the rest] and their embellishments (*alankāra*)'

COM Bh 19 53 b; Bh 16 12 (= 17 12, ed. Regnaud, *Annales du Musée Guimet*, vol. 1, Paris, 1880, p 88)

NOTES. *lakṣyasamādhyanantarāṅgāni* H, V, P, *lakṣmasamādhyanantarāṅgāni* Hall p 39 I adopt Hall's variant reading of the first word, as *lakṣya*° is probably merely a copyist's error for *lakṣma*°, due to the similarity of *y* and *m* in the Nāgarī character. The word *lakṣman* is here equivalent to *lakṣaṇa*, which is the usual designation of the subdivisions referred to — Cf Lévi, p 95, 104

CONCLUSION OF THE FOURTH BOOK

90 (P. 85, II. 79).

ramyaṃ jugupsitam udāram athāpi nīcam
 ugram prasādi gahanam vikṛtam ca vastu
 yad vā "pya vastu kavibhāvakabhāvyamānam
 tan nāsti yan na rasabhāvam upaiti loka.

'[Whether one take] a subject that is delightful or disgusting, exalted or lowly, cruel or kindly, obscure [as in the original story] or adapted [to be more intelligible], or whether one take a subject originated by the imagination of a poet, there is no [subject] that can not succeed in conveying Sentiment among mankind'

NOTES Meter vasantatilaka

CONCLUSION OF THE ENTIRE WORK

91 (P 86, H 80)

Viṣṇoḥ sutenāpi Dhanamjayena
 vidvanmanorāganibandhaḥetuh
 āviskṛtam Muñjamahīśagosthī-
 vaidagdhyabhājā Daśarūpam etat.

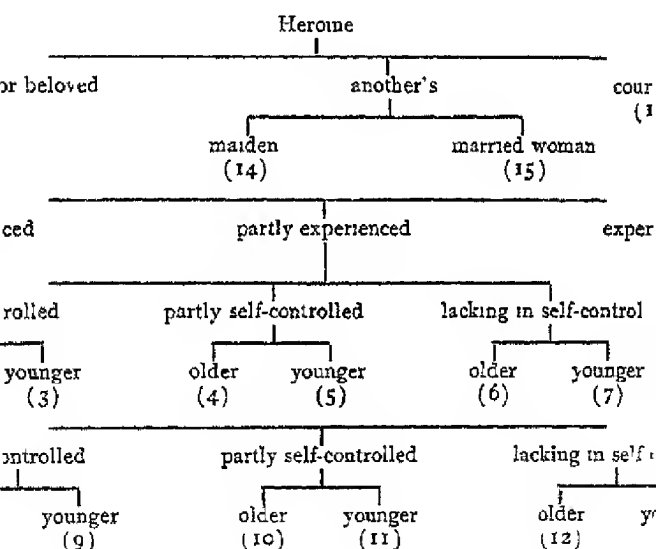
'This Daśarūpa, [which will be] the cause of [the preparation of] literary productions of interest to the discerning, was given to the world by Dhanamjaya, son of Viṣṇu, whose intelligence was derived from discourse with the sovereign lord Muñja.'

NOTES °bhājā H, V, P; °bhāvād Hall p 39 — Meter: indravajrā

APPENDIX

CLASSIFICATION OF THE SIXTEEN TYPES OF HEROINE

The following diagram shows Dhananjaya's classification of Heroine, the numbers indicating the sixteen varieties 24-35.



ADDENDA

3. 40, p. 93 The concluding words of this line would seem to prescribe merely that anything otherwise prohibited, such as the matters mentioned in this and the preceding section, could be represented on the stage if absolutely necessary to the development of the plot. According to the commentary, however, the 'inevitable' consists of religious duties *avasyakam tu devapitrkūryādyaśaśyam eva kvaṇit kuryāt*. Dhanika's interpretation may be authoritative, but I am inclined to think that he is reading a technical meaning into a perfectly simple statement.

4. 24, p. 116 Dr Charles J. Ogden suggests, in view of the phrase *śaśthyābhyaśasamulthā smṛtir* at Bh. 7. 54 that Dhanamjaya may have written *śaśthyābhyaśayām*. In that case the rendering would be 'Recollection [is to be understood] in the sense of dwelling on a thing'—I have no authority for my rendering of *bhasant* as 'mental impression,' but this signification seems quite natural, as the root *bhās*, 'to shine,' has also the figurative meaning 'to imagine, conceive of.'

4. 60, p. 133 Through the kindness of Dr Franklin Edgerton, of Johns Hopkins University, I am able to add still another passage enumerating the traditional 'ten stages' of unrequited love. It occurs in a MS. of the *Vikramacarita*, in the Ninth Story, directly after the passage (ending *prāpnoti sma*) quoted by Weber, *Indische Studien*, 15. 338, n. 4. Although evidently originally a gloss, it is imbedded in the text in this MS. The passage reads:

*nayanaprītiḥ prathamam cittāsaṅgaḥ tato 'tha saṃkalpah
nidrāchedas tanulā susayanvṛttis tṛpaṇasas tan mādō 'pi ca
mārcā nṛtīr etāḥ smaradaśādaśaiva syuh*

(MS. I. 317 of the Wiener Universitäts-Bibliothek; composite MS. in Sarada characters, the Vikr. text occupies fol. 248-373, this passage is on fol. 319 b, or fol. 71 b of the Vikr. selection, whose pages are also numbered separately.)

4. 83, p. 144 As it stands in the printed texts, the first half of the second āryā stanza is defective, lacking one syllabic instant. At S/O. 228, where these lines are quoted, Drivēda and Parab attempt to remedy this defect by inserting *ca* before *bhavaty* (ed. Bombay, 1902, 3. 219, p. 176). This will not do, however, for according to Pingala (4. 14) the sixth foot must be either $\cup - \cup$ or $\cup \cup \cup \cup$, whereas the addition of *ca* would give $\cup \cup -$. (Cf. Weber, *Indische Studien*, 8. 291.) At the suggestion of Dr Louis H. Gray (letter of July 12, 1912) I have adopted the correction *atīhasitam*. The form *atī-* exists as a parallel to *atī-* in *atīcāra*, *atīreka*, *atīvada*, *atīśūra*. This prefix is probably a loc. sg. of **at-*, on the variation between *ī* and *ī* in the loc. sg. see Lanman, 'Noun-inflection in the Veda,' JAOS. 10 (-880) p. 426 and Wackernagel *Altindus. ke Gramma. k.* I. 32 (Göttingen. 905).

INDEX OF SANSKRIT TECHNICAL TERMS

The numbers refer to pages The most important references—those to definitions of dramaturgic terms or to other important mentions of them—are printed in heavy-faced type The English equivalents adopted in this volume for the native technical terms are distinguished by the use of initial capital letters

A

akṣa, Gambling, 147
anka, Act, 36, 90, 91, 93-94
anka = *utsiṣṭikāṅka*, 4, 104
ankamukha = *ankāśya*, 34, 35
ankāvatāra, Continuation-scene, 34, 36
ankāśya, Anticipatory Scene, 34, 35
ajjuhā, form of address, 77
atthasita, Convulsive Laughter, 144
adbhuta, Marvelous Sentiment, 74, 92, 128, 145
adhama, *adhamā*, 58, 67, 75
adhibala, Outwying, 84, 85
adhibala, Outwitting, 20, 22, 23
adhūā, heroine lacking in self-control 50, 51
anukūla, 'faithful' hero, 44
anubhāva, Consequent, 59, 92, 106, 107, 108, 129
anumā(na), Deduction, 20, 22
anusandhi, Sub-juncture, 90
anyadiyā, *anyastī* = *anyā* (q v)
anyā, [a woman who is] another's, as heroine, 48, 52
apavāda, Censure, 25
apavārita, Confidence, 37-38
apasmāra, Epilepsy, 110, 118-119, 146
apahasta, Uproarious Laughter, 144
abhibala (SD), misprint for *adhibala*, 22
abhilāṣa, Longing, 132, 133, 134
abhilāṣa, variety of *vipralambha*, 135

abhisandhitā = *kalahāntarītā* 56, 139
abhisandhitā, type of heroine, 57
abhūtāhāna, Mis-statement, 20
amaṁsa, Indignation, 110, 115, 142
ambā, form of address, 77
ayoga, Privation, 131, 132-134, 139
arthaprakṛti, Element of the Plot, 9, 11
arthavṛtti, Style of Procedure, 67, 73, 74
arthopakṣepaka, Intermediate Scene, 33, 36
ālasatā = *ālasya*, 110, 120, 131, 144, 146
avapāta(na), Tumultuous Disturbance, 72, 73
avamarsa, Pause, 11, 24, 101, 102
avalagita, Continuance, 82, 84, 85
avasthā, Stage of the Action, 9, 11
avasyandita, Re-interpretation, 84, 87
avahitthā, Dissimulation, 110, 121
asīu, Weeping, 108
asatpraḷāpa, Incoherent Chatter, 84, 87
asūryā, Envy, 110, 115, 142

Ā

ākāśabhāṣita, Conversation with Imaginary Persons, 38, 98
ākṣipta, *ākṣepa*, Revelation, 20, 23-24
ādhyā = *pragalbhā*, 49, 50, 51, 97
ātmagata = *svagata*, 37
ādāna, Summary, 25, 28

ādhikārika, Principal Subject, 6, 89
ānanda, Bliss, 29, 30
ābhāṣana = *bhāṣana*, 20, 31
āmukha, Introduction, 81, 82, 88, 102
āyusmanī, form of address, 76
dravhanī, Horrific Style, 71, 72
drambha, Beginning, 9, 10, 12
ārya form of address, 76
ālambana-vibhāva, Fundamental Determinant, 107
āśasya, Indulgence, 110, 120, 131, 144, 146
āvega, Agitation, 110, 120, 142, 145, 146
āvega (AP) = *āvega* (q v)
asīnapathya, form of *lāsyā*, 90

J

īryā, jealousy, 135, 136, 139
īryā, variety of *vipralambha*, 135
īryā = *asāryā*, 110, 115, 142
īhāmrga, form of drama, 4, 104-105

U

ukta-pratyukta, form of *lāsyā*, 90
ugrātā, Cruelty, 110, 114, 131, 142
utkanthitā = *virahotkanthitā*, 55, 139
utkā = *virahotkanthitā*, 55, 139
uttamā, 58
uttamottamaka, form of *lāsyā*, 90
utkāpaka, Challenge, 70, 71
utsāha, Energy, 124, 141
utsuka = *utsukya*, 110, 123, 131
utsrstikāṅka, form of drama, 4, 104
udālta, 'exalted' hero, 40, 41, 42, 89, 103
udāharana, *udāhṛti*, Exaggeration, 20, 21
udghāṭya (*ka*), Abrupt Dialogue, 82, 84
uddīpana-vibhāva, Excitant Determinant, 107
uddhata, 'vehement' hero, 40, 42, 45, 101, 105
udbheda, Disclosure, 12, 14

udvega, Dismay, 20, 23
udvega, Distress, 132
unmāda, Insanity, 110, 122, 132, 146
upakṣipta = *ākṣepa*, 20, 23-24
upakṣepa, Suggestion, 12
upagūhna, Unforeseen Circumstance, 29, 31
uparyāsa, Intimation 16, 19
upasamhāra = *kāryasamhāra*, 29, 32
upavamhṛti = *utvāhana*, 11, 28, 92, 98
upasthita (Bh), error for *upakṣipta*, 24
upahāṣita, Laughter, 144
upekṣā, Indifference 137

AU

angrya = *ugrātā*, 110, 114, 131, 142
autsukya, Impatience, 110, 123, 134
audārya, Dignity 59, 62
audārya, Magnanimity, 46, 48

K

kathodghata, Opening of the Story, 82, 83
kamsthā, younger heroine, 52
karana, Activity, 12, 15
karuna, Pathetic Sentiment, 74, 104, 128, 146
karuna, variety of *vipralambha* 135, 139
kalahantaritā, type of heroine, 56, 139
kānti, Loveliness, 50, 61
kārya, Denouement, 8, 9, 31
kāryasamhāra, Termination, 29, 32
kilakīlācīta, Hysterical Mood, 59, 63
kuttamita, Pretended Anger, 59, 64
katūhala (Pratāpar), quality of the heroine, 59
kupitā = *kalahāntaritā*, 56, 139
kulastrī (Bh), type of heroine, 48
kṛti, Confirmation, 29, 31
kaśikī, Gay Style, 67, 68 98, 102, 103
krama, Progress, 20, 21-22

krodha, Anger, 124, 142
ksipti = *ākṣepa*, 20, 23-24
ksīpa (Bh), error for *ākṣipta*, 24

KH

khanditā, type of heroine, 55, 139
kheda (SD.), Lassitude, 26

G

ganikā, courtesan, 48, 53, 75, 77, 95
gundā, Abrupt Remark, 84, 87
garbha, Development, 11, 20, 24, 101
garva, Arrogance, 110, 115, 141
gāmbhīrya, Poise, 46, 47
guṇakathā, Enumeration of Merits, 132
geyapada, form of *lāsya*, 99
giathana, Hint, 29, 30
glāni, Weakness, 110, 111, 134, 144

GH

ghatikā, period of time, 102

C

cukīta (Pratāpar), quality of the heroine, 59
capala (tū) = *cāpala*, 110, 123, 142
calana (Pratāpar) = *chalana*, 25, 27
cāpala, Inconstancy, 110, 123, 142
cintana, *cintā*, Anxiety, 110, 114, 132, 134, 146
cālikā, Intimation-scene, 34, 35
ceṭi, servant, 77

CH

chala, Deception, 84, 86
chalana, Humiliation, 25, 27
chādana (SD.) = *chalana* (q v.)

J

jadatā, Stupor, 110, 113, 132, 144, 146
janānta, *janāntika*, Personal Address, 37
javanskā — *yavanskā* 35

jādyā = *jadatā* (q v.)
jugupsā, Disgust, 124, 131, 141
jyestha (= *uttama*), 67
jyesthā, older heroine, 52

D

dima, form of drama, 4, 100-101

T

tarka, Deliberation, 110, 121
tāṇḍava, wild dance, 2, 5
tāta, form of address, 76
tāṇana (SD.), Torment, 17
tejas, Sense of Honor, 46, 47
totaka, Quarrel, 20, 23
trāsa, Fright, 110, 114, 145
triṅgata, Triple Explanation, 84, 85
triṅgādhā, form of *lāsya*, 99
tripatākā, gesture with the hand, 37
trivarga, three objects of existence, 8, 95
tiotaka = *totaka*, 20, 23

D

dakṣiṇa, 'clever' hero, 42, 43, 44
dāna, Gift-giving, 137
divyā (Bh), type of heroine, 48
dipti, Radiance, 59, 61
deva, form of address, 77
deśin, 'popular style', 5
danyā, Depression, 110, 113, 145, 146
dyuti, Rebuke, 25, 26
dyuti = *naṁ mādyuti*, 16, 17
dhava, Contempt, 25, 26
dhṛgādhā, form of *lāsya*, 99

DH

dhīra, self-controlled hero, 41
dhīralahita, 'light-hearted' hero, 40, 41, 66, 96
dhīraśānta, 'calm' hero, 40, 41, 42, 95
dhīrā, self-controlled heroine, 50, 51

dhandhya (— *madhya*), partly self-controlled heroine, 50, 51
dhruvata, 'exalted' hero, 40, 41, 42, 80, 100
dhruvadhata, 'achement' hero, 40, 42, 45, 101, 102
dhruv, Contentment, 110, 112, 141, 145
dhruva, 'shameless' hero, 42, 43, 44
dhruva, Self-control, 50, 62
dhruva, error for *dhruva*, 40

N

nata (— *nataka*), actor, 70, 127
nati, netter, 70, 8
nati, Humility, 142
nataka (— *nata*), actor, 70, 127
narmatārtha, Development of Action, 68, 69
narmatārtha, Amusement, 10, 17
narmat, Joke, 10, 17
narmat, Pleasantry, 68
narmatārtha, '— *phanta* — *phanta* — *phanta*, variant of *narmatārtha*
narmatārtha, Outburst of Action, 68, 69
narmatārtha, Discharge of Action, 68, 69
nataka, typical form of drama, 1, 79, 81
nataka, form of drama, 95, 98
nāya, Drama, 4
nāya, benediction, 70
nāya, Hero, 40, 44, 80, 91, 95, 96, 97, 100, 101, 102, 103, 106, 127
nāya, Heroine, 48, 58, 127, 140
nāya, Purgatory, 84, 87
nāya, period of time, 102, 103
nāya, Sleeping, 110, 117, 144, 146
nāya (Ruler) — *nāya*, 110, 116, 131, 132, 146
nāya, Certainty of Success, 10, 10
nāya, Perfection, 10, 18
nāya, Narration, 20, 30
nāya (— *nāya*) 1 28 R

nāya, Discontentment, 110, 129, 131
nāya — *nāya*, 124, 125
nāya, Dancing, 5
nāya, Pantomime, 5
nāya (Bl), type of heroine, 48
nāya — *nāya* (q v)

P

pataka, Episode, 7, 9, 20, 44, 90
patakasthāna, Episode-indication, 7, 94
patāyaka — *anyā*, 48, 52
patāyaka, *patāyaka*, Enlargement, 12, 13
patāyaka — *anyā*, 12, 13
patāyaka (S1) — *anyā*, 70, 82
patāyaka (na), Surprise, 12, 14
patāyaka — *patāyaka*, Conversation, 10, 30
patāyaka, Change of Action, 70, 71
patāyaka — *anyā*, 16
patāyaka, *patāyaka*, Courtesy, 10, 18
patāyaka, character, 80
patāyaka, Attendant, 44
patāyaka, Valet, 10, 18
patāyaka, form of *patāyaka*, 60
patāyaka, Anticipation, 20, 31
patāyaka, Preliminaries, 70, 85, 86
patāyaka (S1), 32
patāyaka, variant of *patāyaka* (Bl), 131
patāyaka, form of drama, 4, 94-95, 96
patāyaka, 96
patāyaka, Episodic Incident, 7, 9, 90
patāyaka, Abund, 37
patāyaka (na) (Bl) — *patāyaka*, 10, 18
patāyaka, *patāyaka*, Response, 10, 18
patāyaka (q v) 59, 62

pragalbhā, 'experienced' heroine,

49, 50, 51, 97

pracchedaka, form of *lāsyā*, 99

pranaya, fondness, 135, 139

pratīkṣaka, Opponent of the Hero,
45, 105

pratīndyikā (Hem Kāvyaṇ), 45

pratimukha Progression, 11, 15

pratiseda (SD), Obstruction, 28

prathamakalpa, 38

prapañca, Compliment, 84, 85

prabodha = *vibodha*, 110, 118

prayatna, Effort 9, 10, 15

prayugāṇīyaya, Particular Presenta-
tion, 82, 83-84

prarocanā, Foresight, 25, 27

prarocanā, Laudation, 81

pralaya, Fainting, 108

pralāpa, Raving, 132

pravatsyaparikā, type of heroine,
57

pravartaka = *pravartaka*, 82, 83

pravāsa, Absence, 135, 138, 139

pravartaka, Entrance of a Character,
82, 83

praveśa(ka), Introductory Scene,
34, 94, 103

prasasti, Benediction, 24, 29, 32

prasanga, Reverence, 25, 26

prasāda, Graciousness, 29, 30

prastāvanā (= *āmukha*), Induction,
81, 82, 88, 102

prahasana, Farce, 4, 53, 54, 81, 82,
99-100

prāgalbhya = *prāgalbhāt*, 59, 62

prāpti, Success, 12, 13

prāptisambhava, *prāptyāśā*, Prospect
of Success, 9, 10, 20

prārthanā (Bh., SD), Invitation, 24

prāsangika, Incidental Subject, 6, 7

prīti, Friendship, 147

prīstanātha, °*prīyā*, °*prīyasī*, °*bhar-*
trkā, type of heroine, 57, 139

praśyaparikā, type of heroine, 57

prauḍhā *pragalbhā* 40 50 51 97

PH

phalayoga, *phalāgama*, Attainment
of the Result, 9, 10

B

bṛndu, Expansion 8, 9, 15, 91, 94,
103

bubboka, Affected Indifference, 59,
64

bīja, Germ, 8, 9, 12, 13, 14, 15, 20,
24, 28, 80, 94

bibhatsa, Odious Sentiment, 74, 128,
141-142

BH

bhakti, Devotion, 147

bhagavant, form of address, 76

bhatta, form of address, 77

bhaya, Fear, 124, 145

bhayānaka, Terrible Sentiment 74,
128, 145

bhayotkarsa, used for *bhayānaka*,
128

bhavaṇi, form of address, 77

bhāna Monologue 4, 38, 98, 103,
104

bhāratī, Eloquent Style, 73, 80, 81,
98

bhāva, Feeling, 59, 60

bhāva, State, 108

bhāva, form of address, 76

bhāsana, *bhāsa*, Expression of Satis-
faction, 29, 31

bhāsana Ornament, 147

bheda, Dissension, 137

bheda, Incitement, 12, 15

M

matī, Assurance, 110, 119, 141

mada, Intoxication, 110, 117, 142

madhya, *madhyamā*, 58, 67

madhyā, 'partly experienced' hero-
ine, 49, 50, 51

madhyā, 'partly self-controlled' hero-
ine, 50, 51

मन्त्रिन् minister 65 66

marana, Death, 110, 116, 131, 132, 146
mahānāṭaka, form of drama, 94
mādhurya, Equanimity, 45, 46, 47
mādhurya, Sweetness, 59, 61
māna, Resentment, 135-137
māṛṣa (SD) = *māṛṣa*, 76, 82
māṛga, 'high style', 5
mārga, Indication, 20, 21
māṛṣa, title of the stage-manager's assistant, 76, 82
mukha, Opening, 11, 12, 28, 80, 98
mugdha, 'inexperienced' heroine, 49, 97
mrgayā, Flirting, 147
mudura, Mildness, 84, 88
mohāyita, Silent Expression of Affection, 59, 64
moha, Distraction, 110, 119, 145

Y

yatna = *prayatna*, 9, 10, 15
varanikā, curtain, 35
yukti, Resolve, 12, 13

R

ranga, audience, 80
rati, Love, 124, 130
rasa, Sentiment, 4, 61, 92, 96, 98, 100, 101, 102, 103, 104, 106, 126, 127, 128, 129, 138
rasāntara, Diversion, 137
rasika, spectator, 106, 126, 127
rupa, used for *pratināyaka*, 45
rūpa, Show, 3
rūpa, Supposition, 20, 21
rūpaka, Representation, 4
romāñca, Horripilation, 108, 129
raudra, Furious Sentiment, 74, 101, 128, 142

L

lakṣman (= *lakṣaṇa*), Characteristic Feature, 147
lalita, 'light-hearted' hero 40, 41
 66, 96

lahita, Lightheartedness, 46, 48
lahita, Lolling, 59, 65
lāsya, Gentle Dance, 2, 5, 98, 99
līlā, Sportiveness, 59, 62, 140

V

vajra, Thunderbolt, 16, 19
vatsa, form of address, 76
varṇasamhāra, Combination of the Castes, 16, 19
vastu, Subject-matter, 6, 7, 33, 36, 80, 88, 92, 96, 98, 100, 101, 102
vastūttāna, *vastūttāpāna*, Production of a Matter, 72
vāṅmā, Reputation, 84, 86
vāsakavajrā, °*saṅgikā*, °*saṅgitā*, type of heroine, 55
vikṛta = *vihṛta*, 59, 65
vicalana, Boastfulness, 25, 28
vicchitti, Tastefulness, 59, 63
vīta, Parasite, 45, 98
vitarka = *taṅka*, 110, 121
vidūṣaka, Jester, 45, 77, 82
vidyara, Tamil, 25
vidyara = *sambhrama*, 23, 25
vidhāna, Conflict of Feelings, 12, 14
vidhuta, *vidhūta*, *vidhūta*, Unrequitedness, 16, 17
vīparyoga, Separation, 131, 135-139
vīpālābhā, type of heroine, 56, 139
vīpālāmbha, form of *śṛṅgāra*, 131, 135
vibodha, Awakening, 110, 118
vibodha, Vigilance, 29
vibhāva, Determinant, 92, 106-107, 129, 130
vibhrama, Confusion, 59, 63
vimarṣa, *vimarṣa* = *avimarṣa*, 11, 24, 101, 102
viraḥotkanthitā, type of heroine, 55, 139
virodha (Pratāpar) = *vibodha*, 29
virodha (Bh), 27
virodha (SD, Pratāpar), 18
virodhana, Opposition, 25, 27
vīṛṣa, Arousal, 16

vilāsa, Delight, 59, 63
vilāsa Vivacity, 45, 46
vilobhana, Allurement, 12, 13
vivvoka (SD) = *bibboka*, 59, 64
visāda, Despair, 110, 122, 146
viṣkambha (ka), Explanatory Scene, 34, 90, 91
viśmaya, Astonishment, 124, 145
vihasita, Laughing, 144
vihṛta, Bashfulness, 59, 65
vīkṛtī, form of drama, etc., 4, 81, 82, 84, 100, 103
vīthyangāni subdivisions of the *vīkṛtī*, 82, 84-88
vīra, Heroic Sentiment, 74, 92, 98, 102, 128, 141
vyṛth, Style (of Procedure), 67, 73, 74, 100, 102
vepathu, Trembling, 108
vaicārya, Change of Color, 108
vaisvarya, Change of Voice, 108 (cf. *vikṛta-svara*, 145)
vyabhicārin, Transitory State, 92, 106, 109, 110, 125, 129, 131
vyavasāya, Assertion, 25, 27
vyādhi, Sickness, 110, 122, 142, 146
vyāyoga, Military Spectacle, 4, 101
vyāhāra, Humorous Speech, 84, 88
vyāhāra (Bh), 26
virāḍa, Shame, 110, 118

Ś

śānti, Placation, 25, 26
śāṅkā, Apprehension, 110, 111, 142
śaṭha, 'deceitful' hero, 42, 43, 44
śama, Alleviation, 16, 17
śama, Tranquillity, 124, 129
śamapīkarṣa, used for *śāntarāsa*, 129
śānta, 'calm' hero, 40, 41, 42, 95
śānta (rasa), Quietistic Sentiment, 129
śrṅgāra, Erotic Sentiment, 74, 92, 96, 98, 103, 128, 130-140
śoka, Sorrow, 124, 139, 146
śobhā, Beauty, 59, 61

śobhā, Beauty of Character, 45, 46
śrama, Weariness, 110, 112, 144

S

samyoga = *sambhoga*, 131, 140
samlāpaka, Discourse, 70
samhātya (SD.) = *samghātya*, 70, 71
samksipta (kā), Compression, 72
samgrāha, Propitiation, 20, 22
samghātaka, *samghātya* (ka), Breach of Alliance, 70, 71
samcārin, used for *vyabhicārin*, 129
samjvara, Fever, 132
sattvabhāva, Involuntary State, 78, 106, 108, 131
sandhi, Junction 29
somdhi, Juncture, 11, 90, 98, 101, 102, 105
sandhyantara, Special Juncture, 147
samaya Deliverance, 29, 31
samavakāra, form of drama, 4, 102-103
samādāna, Settling, 12, 14
sampheta, Altercation, 25
sampheta, Conflict, 72
sambhoga, Union, 131, 140
sambhrama, Consternation, 20, 23
sāttvātī, Grandiose Style, 70
sāttvika (bhāva), Involuntary State, 78, 106, 108, 131
sādhāranasītī, courtesan, as heroine, 48, 53
sāman, Conciliation, 136, 137, 147
sugrhitābhīdha, form of address, 76
suṭpa, *suptī*, *susupta*, Dreaming, 110, 117
sūtradhāra, Stage-manager, 76, 79, 82, 83, 84, 88
sūtrabhṛt, used for *sūtradhāra*, 76, 88
sūtram, used for *sūtradhāra*, 76, 83
sandhava, form of *lasya*, 99
stambha, Paralysis, 108, 120
sihāpaka, Introducer, 79, 80

sthāyī, Permanent State, 92, 106,
109, 124-127, 129, 131
sthita-pāthyā, form of *lāsya*, 90
sthairya, Firmness, 46, 47
smaya = *vismaya*, 124, 145
smita, Gentle Smile, 144
smṛti, Recollection, 110, 116, 132,
142
svakīyā = *svā*, 48, 49, 95
svagata, Aside, 37
svapna = *supṭa*, 110, 117
svā [the hero's] own wife, as hero-
ine, 48, 49, 95
svāda, Charm, 128
svādhīnupatikā, °*bhartṛkā*, type of
heroine, 54

svāmīn, form of address, 77
svīyā = *svā*, 48, 49, 95
sveda, Sweating, 108

II

hañje, form of address, 77
harsa, Joy, 110, 113, 141, 145
halā, form of address, 77
hasita, Smile, 144
hasita (Pratāpar), quality of the
heroine, 59
hāva, Emotion, 59, 60
hāsa, Mirth, 124, 143
hāsya, Comic Sentiment, 74, 100,
128, 143-144 (cf 68)
hetā Passion, 59, 60

GENERAL INDEX

The numbers refer to pages. The most important references—those to definitions of dramaturgic terms or to other important mentions of them—are printed in heavy-faced type. The English equivalents adopted in this volume for the native technical terms have all been included in this index. They are printed with initial capital letters and are followed by the corresponding Sanskrit words.

A

- Abhinavagupta, interpretation of *vaṇṇasamhāra* by, 19
- Abrupt Dialogue, *udghāṭyaka*, 82, 84
- Abrupt Remark, *ganda*, 84, 87
- Absence, *piarūsa*, 135, 138, 139
- Act, *anka*, 35, 36, 90, 91, 93-94
- Activity, *harana*, 12, 15
- actor, *nata*, *nartaka*, 79, 127
- actress, *natī*, 76, 82
- acts, number of, in the various kinds of drama, 94, 96, 98, 101, 102, 105
- adaptation of a plot, 89
- address, prescribed modes of, 76, 77
- adverb, as member of locative absolute phrase, 139
- adverbs, numeral, adjectival use of, xxxii
- Affected Indifference, *bibboka*, 59, 64
- Agitation, *āreṇa*, 110, 120, 142, 145, 146
- Alleviation, *śama*, 16, 17
- Allurement, *ulobhana*, 12, 13
- Aloud, *prakāśa*, 37
- Altercation, *sampheta*, 25
- Amaruśataka, quoted in DR com., xxxvi
- Amitagati, Jain author, a contemporary of Dhanamjaya, xxvi
- Amoghavarsa, epithet of King Muñja, xxi
- Amorousness, *vālāsa*, 16
- Amusement, (*narma*) *dyuti*, 16, 17
- Anargharāghava, quoted in DR com., xxxvi
- Anger, *krodha*, 124, 142
- anger, manifestations of, on the part of heroes, 49, 50, 51
- Anticipation, *pūrvabhāva*, 29, 31
- Annunciatory Scene, *ankāśya*, 34, 35
- Anxiety, *cintā*, 110, 114, 132, 134, 146
- Apprehension, *śankā*, 110, 111, 142
- Arjuna, as a character, 127
- Arjunavarman, Paramāra ruler and author, quotes a stanza by Muñja, xxiii
- Arrogance, *garva*, 110, 115, 141
- asamgati*, rhetorical fault, 87
- Aside, *svagata*, 37
- Assertion, *vyavasthāya*, 25, 27
- Assurance, *mati*, 110, 119, 141
- Astonishment, *vismaya*, 124, 145
- astrology, indications of prevalent belief in, 118, 122
- Attainment of the Result, *phala-yoga*, 9, 10
- Attendant, *pīṭhamarda*, 44

audience, *raṅga*, 80

Awakening, *ubodha*, 110, 118

B

Bahurāja, Cūhamāna chief, defeated Muñja, xxii, n. 4

Ballāla, see Bhojaprabandha

Bāna Bhatta, the Mahāśvetāvarnā-nāvasara of, mentioned in DR. com., xxxvii

Bashfulness, *vinūta*, 59, 65

Beauty, *sobhā*, 50, 61

Beauty of Character, *sobhā*, 45, 46

Beginning, *ārambha*, 9, 10, 12

Benediction, *prasasti*, 24, 29, 32

benediction (*nāndi*), 80

Bharata, 1, 2, 78

Bhāratīy mūtyasāstra, relation of DR. to the, xxvii, xxviii
quoted in DR. com., xxxvii
four books of the, published by Hall, xl

inaccuracy of Hall's text of the, xl, 24, 104

Bhartrhari, a stanza by Muñja included in the Centuries of, xxiii

the Centuries of, quoted in DR. com., xxxvi

a treatise by, quoted in DR. com., xxxvii

Bhojadeva, reputed author of Sarasv., xxiii, n. 2

Bhojaprabandha, legendary account of Muñja in the, xxii, n. 4
verses attributed to Muñja in the, xxiii, n. 3

inclusion of an older stanza in the, xlv, 113

Bliss, *ānanda*, 29, 30

Boastfulness, *ucalana*, 25, 28

Bohtlingk, Otto, marginal annotations of, in his copy of DR., xlv

Brahma, as creator of dramatic science, 2

Breach of Alliance, *samghātya*, 70, 71

Brhalkathā, mentioned in DR. com., xxxvi, 39, 124

mentioned in DR., 38

Byhalkathāmāñjarī, lines from the, interpolated in DR. com., xxxiii, 39

C

ca peculiar position of the word, 74

'calm' hero, *śānta*, 40, 41, 42, 95

Censure, *aparāda*, 25

Certainty of Success, *niyatāpti*, 9, 10

Chaitarāma, drama, quoted in DR. com., xxxvii

Challenge, *utthāpaka*, 70, 71

Change of Action, *parivartaka*, 70, 71

Change of Color, *vaivarṇya*, 108

Change of Voice, *vaivaraṇya*, 108

character, *patra*, 80

Characteristic Feature, *lakṣman*, 147

Charm, *vāda*, 128

'clever' hero, *daśina*, 42, 43, 44

Combination of the Castes, *varṇa-samhara*, 16, 19

Come Sentiment, *hāsva*, 74, 100, 128, 143-144 (cf. 68)

Compliment, *piapāñca*, 84, 85

Compression, *samkṣipti*, 72

Conciliation, *sāman*, 136, 137, 147

Conclusion, *mrśāna*, 11, 28, 92, 98

Confidence, *aparārita*, 37-38

Confirmation, *kṛti*, 29, 31

Conflict, *sampheta*, 72

Conflict of Feelings, *vidhāna*, 12, 14

Contusion, *vibhrama*, 59, 63

Consequent, *anubhāva*, 59, 92, 106, 107, 108, 120

Consternation *sambhrama*, 20, 23

contemporaries of Dhanamjaya,
xxiv-xxvi
Contempt *drava*, 25, 26
Contentment, *dhr̥ti*, 110, 112, 141,
145
Continuance, *avalagita*, 82, 84, 85
Continuation-scene, *anbhavātāra*, 34,
36
conventional gesture (*tripatākā*),
37
Conversation, *paribhāṣana*, 29, 30
Conversation with Imaginary Per-
sons, *ākāśabhāṣita*, 38, 98
Convulsive Laughter, *atīhasita*, 144
copulative compounds words arbi-
trarily grouped in, xxx
costumes, to be characteristic of a
special region, 74
Courage, *pragalbhātā*, 59, 62
Courtesy, *pariyupāsana*, 16, 18
courtesan, *ganikā* (*veśyā*), 48, 53,
75, 77, 95
Cruelty, *ugrātā*, 110, 114, 131, 142
curse, separation of lovers by a, 138
curtain, speaking from behind a, 35

D

Dancing, *nṛtta*, 5
Dasarūpa, name of the, xxi, n 1
date of the, xxi
relation of the, to Bh, xxvii,
xxviii
quotations from the, in Pratāpar,
xxviii
SD. largely dependent on the,
xxviii
style of the, xxviii-xxix
commentaries on the, xxxii, n 2
defends the 'ten stages' of un-
requited love, 134
(See also the table of contents)
Dasarūpāvaloka, authorship and
date of the, xxxii-xxxiv
character and value of the,
xxxv

quotations in the, xxxv-xxxix,
xlii-xliv
Death, *marana*, 110, 116, 131, 132,
146
death, usually not to be repre-
sented, 93, 105
Erotic Sentiment not possible in
case of actual, 139
'deceitful' hero, *śatka*, 42, 43, 44
Deception, *chala*, 84, 86
Deduction, *anumāna*, 20, 22
Deliberation, *tarka*, 110, 121
Delight, *vilāsa*, 59, 63
Deliverance, *samaya*, 29, 31
Dénouement, *kārya*, 8, 9, 31
Depression, *dāmya*, 110, 113, 145,
146
Despair *viśāda*, 110, 122, 146
Determinant, *vibhāva*, 92, 106-107,
129, 130
Development, *garbha*, 11, 20, 24,
101
Development of Affection, *harma-
garbha*, 68, 69
Devotion, *bhakti*, 147
-dhā, adjectival use of adverbs in,
xxvii
Dhanamjaya, time of, xxi
contemporaries of, xxiv-xxvi
stanza by, in Skm, xxiv
theory of the identity of, with
Dhanika, xxxiii
Dhanamjaya, son of Vasudeva,
xxiv, n 4
Dhanapāla, lexicographer, contem-
porary of Dhanamjaya, xxiv-
xxv
Dhanika, quotes a stanza by Muñja,
xxiii
a contemporary of Dhanamjaya,
xxiv
theory of the identity of, with
Dhanamjaya, xxxiii
often named as author of DR.
xxxiii

works of, xxxiv
 quotes stanzas of his own in DR
 com, xxvii
 DR com by, see Dasarūpāvaloka
 Dhārā, capital of the Mālava king-
 dom, xxiv, xxv
 Dignity, *audārya*, 59, 62
 Disclosure, *udbheda*, 12, 14
 Disclosure of Affection, *varma-
 sphota*, 68, 69
 Discouragement, *nirveda*, 110, 129,
 134
 Discourse, *samlāpaka*, 70
 Disgust, *ugrahpā*, 124, 131, 141
 Dismay, *udvega*, 20, 23
 Dissension, *bheda*, 137
 Dissimulation, *avahutthā*, 110, 121
 Distraction, *moha*, 110, 119, 145
 Distress, *udvega*, 132
 Diversion, *vasāntara*, 137
 drama, definition of, 2
 varieties of, 4
 opening of a, 79-80
 dramatic structure, general arrange-
 ment of, 90, 91
 Dreaming, *supta*, 110, 117

E

editions of DR, xxxix-xlv
 Effort, (*pra*)*yatna*, 9, 10, 15
 Element of the Plot, *arthaprakṛti*,
 9, 11
 Eloquent Style, *bhārati*, 73, 80, 81,
 98
 emendations of the text in this
 edition, xlii
 Emotion, *hāva*, 59, 60
 Energy, *utsāha*, 124, 141
 Enigma, *nāikā*, 84, 87
 Enlargement, *parikara*, 12, 13
 Entrance of a Character, *pravṛ-
 taka*, 82, 83
 entrance of actors, 83
 Enumeration of Merits, *guṇakathā*,
 132

Envy, *asāyā*, 110, 115, 142
 Epilepsy, *aśmāra*, 110, 118-119,
 146
 Episode, *patākā*, 7, 9, 20, 44, 90
 Episode-indication, *patākāsthānaka*,
 7, 94
 Episodical Incident, *prakāśi*, 7, 9, 90
 Equanimity, *mādhurya*, 45, 46, 47
 Erotic Sentiment, *śingāra*, 74, 92,
 96, 98, 103, 128, 130-140
 Establishment, *parivyūsa*, 12, 13
 etymological explanation of terms,
 xxix
 Exaggeration, *udāharana*, 20, 21
 'exalted' hero, *udatta*, 40, 41, 42,
 80, 102
 Excitant Determinant, *uddīpana-
 vibhāva*, 107
 Expansion, *bindu*, 8, 9, 15, 91, 94,
 103
 'experienced' heroine, *pragalbhā*,
 40, 50, 51, 97
 Explanatory Scene, *vyākambhaka*,
 34, 90, 91
 Expression of Satisfaction, *bhāṣana*,
 20, 31

F

Fainting, *pralaya*, 108
 'faithful' hero, *anukūla*, 44
 Farce, *prahasana*, 4, 53, 54, 99-100
 Fear, *bhaya*, 124, 145
 Feeling, *bhāva*, 50, 60
 Fever, *samjvara*, 132
 Firmness, *sthūrya*, 46, 47
 Foresight, *prarocanā*, 25, 27
 formulas, transuonal and intro-
 ductory, xxviii
 Friendship, *prīti*, 147
 Fright, *trāsa*, 110, 114, 145
 Frustration, *nirodha(na)*, 16, 18
 Fundamental Determinant, *ālam-
 bana-vibhāva*, 107
 Furious Sentiment, *raudra*, 74, 101,
 128, 142

G

- Gallantry, *puṣpa*, 16, 18
 Gambling, *akṣa*, 147
 Gaṇeśa, invocation of, 1
 Gay Style, *kaśikā*, 67, 68, 98, 102, 103
 Gentle Dance, *lāsya*, 2, 5, 98, 99
 Gentle Smile, *smita*, 144
 Germ, *bija*, 8, 9, 12, 13, 14, 15, 20, 24, 28, 80, 94
 gesture, conventional (*trīpatākā*), 37
 Gift-giving, *dāna*, 137
 Graciousness, *prasāda*, 29, 30
 Grandiose Style, *sūttatī*, 70

H

- Hālasaptaśatī, quoted in DR com., xxxvi
 Halāyudha, lexicographer, praises King Muñja, xxii, xxv, n 7
 a contemporary of Dhananjaya, xxv
 Hall, Fitzedward, edition of DR published by, xxxix-xl
 reprints of the DR text of, xl
 inaccuracy of the text of Bh published by, xl, 24, 104
 disregarded sandhi in giving variant readings, 75, 86
 Hanuman-nāṭaka, quoted in DR com., xxxvi
 existed in some form prior to 11th century, xxxviii-xxxix
 harem, assistants of the hero in the, 66
 hero (*nāyaka*), characteristics of the, 40
 four types of, 40-42
 as lover, 42-44
 number of varieties of, 44
 companions of the, 44-45
 secondary, of the episode, 44
 opponent of the, 45

- various qualities of the, 45-48
 assistants of a royal, 65-66
 relation of the, to the principal subject, 89
 of a Prakaraṇa, 94-95
 of a Nāṭikā, 96, 97
 of a Dima, 100
 of a Vyāyoga, 101
 of a Samavakāra, 102
 of an Utsrstikāṅka, 104
 of an Īhāmrga, 105
 as source of pleasure to spectators, 127
 Heroic Sentiment, *vīra*, 74, 92, 98, 102, 128, 141
 heroine (*nāyikā*), the three main types of, 48
 the hero's own wife as, 49-52
 actions of the, in anger, 50, 51
 a maiden or another's wife as, 52
 a courtesan as, 53-54
 eight varieties of, according to relations with the hero 54-57
 total number of possible varieties of, 58
 messengers of the, 58
 the twenty natural graces of the, 58-65
 of a Prakaraṇa, 95
 of a Nāṭikā, 97
 as source of pleasure to spectators, 127
 types of, to be employed in certain cases, 139
 table showing the chief types of, 149
 Hint, *grathana*, 29, 30
 Horrific Style, *arabhaṭī*, 71, 72
 Horriplation, *romāṅka*, 108, 129
 Humiliation, *chalana*, 25, 27
 Humility, *nātī*, 137
 Humorous Speech, *vyāhāra*, 84, 88
 Hunting, *mrgayā*, 147
 Hysterical Mood, *kulakīncita*, 59, 63

I

- imaginary persons, addressing of, 38
 Impatience, *autsukya*, 110, 123, 134
 Incidental Subject, *prāvaṅgika*, 6, 7
 Incitement, *bheda*, 12, 15
 Incoherent Chatter, *asatpralāpa*, 84, 87
 Inconstancy, *cāpala*, 110, 123, 142
 Indication, *mārga*, 20, 21
 Indifference, *apekṣā*, 137
 Indignation, *amarsa*, 110, 115, 142
 Indolence, *ālasya*, 110, 120, 131, 141, 146
 Induction, *prastāvanā* (= *anukha*), 81, 82, 88, 102
 'inexperienced' heroine, *nuqdhā*, 49, 97
 infidelity of a lover, 136
 Insanity, *unnāda*, 110, 122, 132, 146
 Interlude, misleading translation of *pravesaka*, 35
 Intermediate Scene, *arthopakṣepaka*, 33, 36
 Intimation, *apanyāsa*, 16, 19
 intimation of unsuitable details, 33
 Intimation-scene, *cālikā*, 34, 35
 Intoxication, *madā*, 110, 117, 142
 Introducer, *sthāpaka*, 79, 80
 Introduction, *anukha* (= *prastāvanā*) 81, 82, 88, 102
 Introductory Scene, *pravesaka*, 34, 94, 103
 Invitation, *prārthanā* (Bh, SD), 24
 Involuntary State, *sattvabhāva*, 78, 106, 108, 131
iti, peculiar position of the word, 77

J

- Jain authors, xxv, xxvi
 Jester, *vidūṣaka*, 45, 77, 82
 Jivānanda Vidyāsāgara, reprint of DR. published by, xl, 46
 Joke, *narman*, 16, 17

- Joy, *harṣa*, 110, 113, 141, 145
 Junction, *sandhi*, 29
 Juncture, *sandhi*, 11, 90, 98, 101, 102, 105

K

- Kādambarī, mentioned in DR. com., xxxvi
 Kāmasūtra, quoted in DR. com., xxxvii
 Karpūramāñjarī, quoted in DR. com., xxxvi
 the *sthāpaka* found in action in the, 80
 proves assignment of female roles to actresses, 82
 Kāvya-lamkāra of Rudrata, quoted in DR. com., xxxvii
 Kāvya-mīmāṃsā, treatise by Dhanika, xxix
 king, manner of addressing a, 77
 management of state affairs by a, 65, 66
 administrative assistants of a, 65
 Kṛtārjunīya, quoted in DR. com., xxxvi
 Ksemendra, author, quotes stanzas by Muñja, xxiii
 Kumārasambhava, quoted in DR. com., xxxvi

L

- language, to be characteristic of a special region, 74
 of the various characters, 75
 change of, 75
 Lassitude, *bheda* (SD), 26
 Laudation, *prarocanā*, 81
 Laughing, *vihāsita*, 144
 Laughter, *upahāsita*, 144
 'light-hearted' hero, *lalita*, 40, 41, 66
 Lightheartedness, *lalita*, 46, 48
 local characteristics of a play, 75
 Lolling-*lalita*, 59, 65

Longing, *abhilāsa*, 132, 133, 134
 Love, *īta*, 124, 130
 love, unrequited, 132-134
 Loveliness, *kānti*, 59, 61

M

Māgadhi, use of, by inferior characters, 75
 Magnanimity, *audārya*, 46, 48
 Mahābhārata, mentioned in DR com., xxxvi
 Mahānātaka, quoted in DR. com., xxxvi
 existed in some form prior to 11th century, xxxviii-xxxix
 Mahāvetāvarnanāvasara of Bhatta Bīna, mentioned in DR com., xxxvii
 Mahāvīracarita, quoted in DR. com., xxxvi
 Mālatīmādhava, quoted in DR com., xxxvi
 Mālavikāgnimitra, quoted in DR com., xxxvi
 Marvelous Sentiment, *adbhuta*, 74, 92, 128, 145
 Meghadūta, quoted in DR com., xxxvi
 Merutunga, account of Muñja by, xxi, n 2, xxiii
 mentions Dhanapāla and his brother, xxiv, n 7
 messengers of the heroine, 58
 meters of the DR, xxix-xxxii
 Mildness, *mṛdava*, 84, 88
 Military Spectacle, *vyāyoga*, 4, 101
 minister of state (*mantri*, *amātya*), 65, 66, 95
 Mirth, *hāsa*, 124, 143
 Mis-statement, *abhūtāharana*, 20
 Monologue, *bhāṣa*, 4, 38, 98, 103, 104
 Mrcchakatika, quoted in DR com., xxxvi

Mudrārāksasa, quoted in DR com., xxxvi
 Muñja, Paramāra ruler patron of Dhanamjaya, xxi, 148
 epithets of, xxi, xxiii
 a poet, as well as warrior, xxii-xxiv
 Dhanika an officer at the court of xxxii
 a land-grant of, xxxiii
 Dhanika quotes a stanza by, xxxvii
 Muñja, author of the Gaudavaho. xxii, n 5

N

Nāgānanda, quoted in DR com., xxxvi
 Narration, *nirṇaya*, 29, 30
 Nāṭyapradīpa, dramaturgic treatise, xxxix
 Navasāhasāṅkacarita, Vākpatirāja and Sindhurāja praised in the, xxii, xxvi, n 1
 quoted in DR com., xxxvi
 Nīlakantha (= Śiva), 2
 notes, character of the, in this volume, xlv-xlv

O

Obstruction, *praiseda* (SD), 28
 Odious Sentiment, *bībhatsa*, 74, 128, 141-142
 Opening, *mukha*, 11, 12, 28, 80, 98
 Opening of the Story, *kathodghāta*, 82, 83
 Opponent of the Hero. *pratinidhaya*, 45
 Opposition, *virodhana*, 25, 27
 Ornament, *bhāṣana*, 147
 Outburst of Affection, *narma-sphūrti*, 68, 69
 Outwitting, *adhibala*, 84, 86
 Outwitting, *adhibala*, 20, 22, 23

P
 Padmagupta, poet, Vāṭpatirāja and
 Smṛthurāja praised by, xxii,
 xxvi, n 1
 a contemporary of Dhananjaya,
 xxv-xxvi
 Paisācī, use of, by interior char-
 acters, 75
 Pāṇḍavānanda, drama, quoted in
 DR com., xxxvii
 Pantomime, *nritya*, 5
 Parāb, K. P., edition of DR pub-
 lished by, xli
 Paralysis, *stambha*, 108
 Parasite, *vata*, 45, 98
 Parimāla, another name of Padma-
 gupta (q v.), xxv
 Particular Presentation, *pravoṇa*
śaya, 82, 83-84
 'partly experienced' heroine *madh-*
yā, 49, 50, 51
 Pārvaṭī (Śaivānī), 2
 Passion, *heḷā*, 50, 60
 Pathetic Sentiment, *karuṇa*, 74, 104,
 128, 146
 Pause, *avamarśa* 11, 24, 101, 102
 Permanent State, *śhaya*, 92, 106,
 109, 124-127, 129, 131
 Personal Address, *janantika*, 37
 Placation, *śakti*, 25, 26
 play, opening of a, 79
 Plesantry, *naṁan*, 68
 plot, modification of unsuitable
 features of a, 80
 Poise, *gāmbhīrya*, 46, 47
 Prabandhaśmṛtāmā, account of
 Muñja in the, xxi, n 2, xxiii
 Dhanapāla and his brother men-
 tioned in the, xxiv, n 7
 Prabhāvakacarita, Dhanapāla men-
 tioned in the, xxiv, n 7
 Prākṛit, used in one form of
viśkambhaka, 34
 certain characters to speak, 75

Pratāparudriya quotations from
 DR in the, xxvii
pratiṭāra, word not in the St
 Petersburg lexicons, 70
 prefix, omission or addition of a,
 in technical terms, xxxi
 Preliminaries, *pūrvavāṅga*, 79, 85,
 86
 Pretended Anger, *kuttamra*, 59, 64
 Principal Subject *ādhyākārika*, 6, 89
 Privation, *ayoga*, 131, 132-134, 139
 Priyadarśikā, mentioned in DR,
 com., xxxvi
 Production of a Matter, *vastūt-*
thāpana, 72
 Progress, *krama*, 20, 21-22
 Progression, *pratimukha*, 11, 15
 Propitiation, *saṁgraha*, 20, 22
 Prospect of Success *praptiśā*, 9,
 10, 20
 Pithivīvallabha, epithet of King
 Muñja, xxi
 psychology of enjoyment of the
 drama, 127
 Pursuit, *parisaṁpa*, 16
 Puṣpadāsita, drama, mentioned
 in DR com., xxxvii

Q

Quarrel, *totaka*, 20, 23
 queen, manner of addressing a, 77
 the oldest wife in a Nāṭikā to
 be a, 97
 Quietistic Sentiment, *śāntarasa*, 129
 quotations, from DR, in Pratāpar
 and SD, xxviii
 illustrative, in Dhanika's com-
 mentary, xxxv-xxxix, xliii-xliv

R

Radiance, *dīpti*, 59, 61
 Raghuvamśa, quoted in DR com.,
 xxxvi

- Rājendrakarnapūra, Muñja mentioned in the, xxi, n 2
- Rāma as hero, 127
- Rāmābhyudaya, drama, mentioned in DR com, xxxvii
- Rāmāyana, mentioned in DR com, xxxvi
- mentioned in DR, 38-39
- rank, grouping of characters according to, 67
- Rasikasamjivani, a stanza by Muñja quoted in the, xxiii
- Ratnāvali, frequently quoted in DR com, xxxvi
- Raving, *pralāpa*, 132
- Rebuke, *dyuti*, 25, 26
- Recollection, *smṛti*, 110, 116, 132, 142
- Re-interpretation, *anavyandita*, 84, 87
- Repartee, *vākkeli*, 84, 86
- Representation, *rūpaka*, 4
- Resentment, *māna* 135-137
- Resolve *yukti*, 12, 13
- Response, *pragmāna*, 16, 18
- Revelation, *ākṣepa* 20, 23-24
- Reverence, *prasaṅga*, 25, 26
- role, female, assigned to an actress, 82
- Rudra, a poet, quoted in DR. com. xxxvii
- S
- Saduktikarnāmṛta, a stanza attributed to Dhananjaya in the, xxiv
- King Muñja mentioned or quoted in the, xxiv, n 3
- Sāhityadarpana, dependence of, on DR, xxviii
- refers to DR, 15, 17
- criticizes DR, 65, 66
- Sakuntalā, quoted in DR com, xxxvi
- Samhita, author, mentions Muñja xxi, n 2
- Samudramanthana, a drama or a legend, mentioned in DR com xxxviii
- Sanskrit, one form of *vaṣṭumbhala* to be in, 34
- characters that are to speak, 74
- generally used in the Eloquent Style, 81
- Sāntisūri, author, mentions Dhana-pāla, xxiv, n 7
- Sarasvatī, 2
- Sarasvatikanthaharana, Muñja mentioned in the, xxiii, n 2
- DR. quoted in the, xxiii, n 2
- Sāragadharapaddhati, stanzas by Muñja in the, xxiv
- contains three stanzas by Dhanika, xxxiv
- Saivānī (i.e. Paryānī), 2
- Samsenā, use of, by inferior characters, 75
- scenes explaining omitted matter, 33-36
- Self-control, *dhanva*, 50, 62
- Sense of Honor, *tejas*, 40, 47
- Sentiment, *rasa*, 4, 01, 02, 06, 08, 100, 101, 102, 103, 104, 106, 126, 127, 128, 129, 138
- Separation, *viprayoga*, 131, 135, 139
- Settling, *samadhāna* 12, 14
- Shakespeare, a parallel adduced from, 132
- Shame, *artha*, 110, 118
- 'shameless' hero, *dhṛṣṭa*, 42, 43, 44
- Show, *rūpa*, 3
- Sickness, *vyādhi*, 110, 122, 142, 146
- Silent Expression of Affection, *mottayita*, 59, 64
- Srīsupālavadhā, quoted in DR com. xxxvi
- Siva (Nilakantha), 2, 78
- Sleeping, *nidra*, 110, 117, 144, 146
- Smile, *hasita*, 144

Sobhanamuni, Jain author, a contemporary of Dhanamjaya, xxiv, n. 7, xxv
 Sorrow, *soka*, 124, 139, 146
 Special Juncture, *samdhyaantara*, 147
 Spectator (*rasika*), 106, 126, 127
 Sportiveness, *līlā*, 59, 62, 140
 Śrīdharadāsa, author, quotes a stanza by Dhanamjaya, xxiv
 quotes or mentions King Muñja, xxiv, n. 3
 Srivallabha, epithet of King Muñja, xxi
 Singāratilaka (attributed to Kālidāsa), quoted in DR. com., xxxvi
 Stage, actions not permitted on the, 93
 Stage of the Action, *avasthā*, 9, 11
 Stage-directions, mention of asides in 37
 Stage-manager, manner of addressing the, 76
 assistant of the, 76, 82
 opening of a play by the, 79, 82, 88
 remark of the, taken up by another actor, 83
 refers to an entering character, 84
 State, *bhāva*, 108
 structure, dramatic, general arrangement of, 90, 91
 Stupor, *jadatā*, 110, 113, 132, 144, 146
 Style of Procedure, *vr̥tti*, 67, 73, 74, 100, 102
 Subhāṣitāvalī, stanzas by Muñja in the, xxiv
 Subject, Principal, *ādhikārika*, 6, 89
 Subject-matter, *vastu*, 6, 7, 33, 36, 80, 88, 92, 96, 98, 100, 102, 105

Sub-juncture, *anusandhi*, 90
 Success, *prāpti*, 12, 13
 suffix, addition or rejection of a, in technical terms, xxxi
 Suggestion, *upakṣepa*, 12
 Summary, *ūdāna*, 25, 28
 Supposition, *rāpa*, 20, 21
 Surprise, *paribhāṭanā*, 12, 14
śvāsa, used for *nihsvāsa*, 123
 Sweating, *sveda*, 108
 Swiftness, *mādhurya*, 59, 61

T

Tailapa II (Taila), Muñja defeated and executed by, xxii
 Taraṅgadatta, drama, mentioned in DR. com., xxxvii
 Tastefulness, *ruchitva*, 59, 63
 technical terms, varying forms of, xxx-xxxii
 method of translating, xliii
 Termination, *kāryasamāhara*, 20, 32
 terminology, variations in, xxx-xxxii
 Terrible Sentiment, *bhayānaka*, 74, 128, 145
 text of DR, in Hall's edition, xxxix-xli
 in the present volume, xli-xlii
 Thunderbolt, *vapa*, 16, 19
 Torment, *tāpana* (SD), 17
 Tranquillity, *sama*, 124, 120
 Transitory State, *vyaḥkṛāntin*, 92, 106, 109, 110, 125, 129, 131
 translation, character of the present, xliii
 of technical terms, xliii
 Trembling, *vepathu*, 108
 Triple Explanation, *trigata*, 84, 85
 Tripura, the burning of, as subject for a drama, 101
 Tumult, *vidrava*, 25
 Tumultuous Disturbance, *avapāta*, 72, 73

U

- Udāttarāghava, drama, quoted in
DR com, xxxvii
Udayanacarita, story mentioned in
DR com, xxxviii
Udbhata, rhetorician, 73, 74
Unforeseen Circumstance, *upa-
gūhana*, 29, 31
Union, *sambhoga*, 131, 140
Unrequitedness, *vidhūta*, 16, 17
Up roarious Laughter, *apahasita*,
141
Utpaladeva, Śaivite guru, not to be
confused with Utpalarāja, xxii
n 5
Utpalarāja, epithet of King Muñja
(q. v), xxi, xxiii, xxxii
Uttararāmacarita, quoted in DR
com, xxxvi

V

- Vākpatirāja II, Paramāra ruler, see
Muñja
Vallabhadeva, stanzas by Muñja in-
cluded in the Subhāsītāvalī of,
xxiv
variation in form of technical
terms, xxx-xxxii
'vehement' hero, *uddhata*, 40, 42,
45, 101, 105
Venīsamhāra, frequently quoted in
DR com, xxxvi

- verse-fillers, Dhananjaya's use of,
xxx
Viddhaśālabhañjikā, quoted in DR
com, xxxvi
Vidyāsāgara, J, reprint of DR pub-
lished by, xl
repeats errors of Hall's edition,
xl, 46
Vigilance, *vibodha*, 29
Vikatanitambā, poetess, quoted in
DR com, xxxvii
Vikramorvaśi quoted in DR com,
xxxvi
Viriñci (= Brahma), creator of
dramatic science, 2
Viṣṇu, invocation of, 1
Viṣṇu, father of Dhananjaya, xxiv
148
Vivacity, *zulāsa*, 45, 46

W

- Weakness, *glāni*, 110, 111, 134, 144
Weariness *śrama*, 110, 112, 141
Weeping, *asru*, 108
wife of the hero (*svā*), as heroine,
48, 49, 95
wild dance, *tāṇḍava*, 2, 5
women, Prākṛit to be spoken by
most, 75
manner of addressing, 77